DOCUMENT RESUME

ED 451 117 SO 032 633

TITLE	North Carolina Arts Education Standard Course of Study and Grade Level Competencies. Revised 2000.
INSTITUTION	North Carolina State Dept. of Public Instruction, Raleigh.
PUB DATE	2000-00-00
NOTE	269p.
AVAILABLE FROM	North Carolina Department of Public Instruction, Room 540, 301 North Wilmington Street, Raleigh, NC 27601-2825; Tel: 919-807-3300; Web site: http://www.ncpublicschools.org.
PUB TYPE	Legal/Legislative/Regulatory Materials (090)
EDRS PRICE	MF01/PC11 Plus Postage.
DESCRIPTORS	*Academic Standards; Art; *Art Education; Curriculum Development; Dance; *Dance Education; Drama; Elementary Secondary Education; Fine Arts; Models; Music; *Music Education; State Boards of Education; *State Curriculum Guides; State Standards; *Theater Arts; Visual Arts
IDENTIFIERS	*North Carolina

ABSTRACT

This booklet is a revision of the original publication and provides a framework for developing art curriculum for K-12 programs in dance, music, theater arts, and visual arts. The frameworks consist of goals and objectives in each of these arts, and are developed for K-2, 3-5, 6-8, and 9-12 grade levels. Features in this version include: (1) a strong emphasis on communicating, reading, writing, and, where plausible, mathematics throughout each arts curriculum; (2) integration of learning among the four arts areas and among other subject areas; (3) emphasis on critical and creative thinking; (4) greater focus on knowing about, understanding, and appreciating a variety of world cultures and historic periods; (5) ability to use knowledge, skills, and processes learned in the arts and apply them to other disciplines and to life beyond school; and (6) where appropriate, integration of concepts such as conflict resolution, teamwork, sensitivity to and tolerance of others and their views, heightened perceptual awareness, and synthesis of ideas to arrive at a logical deduction, and workforce preparedness. (Author/BB)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 451 117

North Carolina Arts Education Standard Course of Study and Grade Level Competencies

North Carolina Department of Public Instruction
301 N. Wilmington Street
Raleigh, NC 27601
Phone: (919) 807-3300
NCPublicSchools.org

SO 032 633

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
E. Brumback
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Revised 2000

BEST COPY AVAILABLE

North Carolina
Arts Education Standard Course of Study
and Grade Level Competencies

Acknowledgments 1
Preface 4
Philosphy 6
Purpose 8
Program Description 13
Suggested Courses of Study in Arts Education 18
Organization of the Curriculum 19
Dance 24
- Dance K-2 27
- Dance 3-5 37
- Dance 6-8 48
- Dance 9-12 59
- Glossary 79

Music 84
- Music K-2 87
- Music 3-5 98
- Music 6-8 111
- Music 9-12 124
- Glossary 158

Theatre Arts 164
- Theatre Arts K-2 167
- Theatre Arts 3-5 177
- Theatre Arts 6-8 187
- Theatre Arts 9-12 197
- Glossary 214

Visual Arts 217
- Visual Arts K-2 220
- Visual Arts 3-5 230
- Visual Arts 6-8 238
- Visual Arts 9-12 248
- Glossary 265

ACKNOWLEDGMENTS

The Arts Education and Healthful Living Section from the Instructional Services Division of the Department of Public Instruction gratefully acknowledges the cooperation and assistance received from individuals and groups throughout the State in this current revision process. Without such cooperation, the revisions of the North Carolina Arts Education Standard Course of Study would not have been possible.

We wish to express special thanks to:

- The Office of Instructional and Accountability Services for providing the leadership and vision that guided the development of this document,

- The many educators, parents, and business and community members who participated in the current revision process by serving on curriculum committees, focus groups, and/or by reacting to draft documents,

- The faculty from the institutions of higher education who advised the staff and assisted in the revision of the curriculum,

- The Department of Public Instruction staff who carried the primary responsibility for revising and editing the curriculum, and

- The developers of the *National Standards for Arts Education* upon which the preface and other sections in this document are, to a considerable extent, based.

The current revision process involved on some level the entire arts education community, and the end product is a curriculum of which we can be proud. We will regularly revise and improve the curriculum to meet the needs of the students of North Carolina.

In addition, we would like to express special gratitude and appreciation to the members of the Revision Committees who devoted their time, energy, and expertise to the development and writing of the *Arts Education Standard Course of Study*. The members of the four committees are as follows:

Dance Revision Committee
Gerrie Bowen, Dance Teacher, Wake County
Kacy Crabtree, Associate Professor, Performing Arts Department, Lees-McRae College
Dee Ellis, Dance and Physical Education Specialist, Charlotte/Mecklenburg Schools
Susan Hartley, Dance Teacher, Wake County Schools
Rebecca Hill, Dance Teacher, Charlotte/Mecklenburg Schools

Tamela Mosteller, Dance Teacher, Catawba County Schools
Sherri France Newhouse, Dance Teacher, Wake County Schools
Laura Potter, Dance Teacher, Cumberland County Schools
Molloy Rogers, Dance Teacher, Durham County Schools
Lydia Stewart, Arts Education Supervisor, Cumberland County Schools
Katie Sutton, Dance Teacher, Robeson County Schools
Christie Lynch Howell, Dance/Music Consultant, NC Department of Public Instruction

Music Revision Committee
Susan Bradley, Music Teacher, Beaufort County Schools
Robert Chilton, Music Teacher, Surry County Schools
Amy Daw, Music Teacher, Durham County Schools
Chris Ham, Music Teacher, Vance County Schools
Hariette Lovin, Music Teacher, Robeson County Schools
Anne Moorman-Smith, Music Teacher, Wake County Schools
Donald Morris, Music Teacher, Charlotte/Mecklenburg Schools
Valerie Morris, Music Teacher, Durham County Schools
Mark Propst, Performing Arts Specialist, Charlotte/Mecklenburg Schools
Lisa Ireland Rice, Music Teacher, Pamlico County Schools
Rhonda Stair, Music Teacher, Charlotte/Mecklenburg Schools
Maribeth Yoder-White, Assistant Professor, School of Music, UNC at Greensboro
Christie Lynch Howell, Dance/Music Consultant, NC Department of Public Instruction

Theatre Arts Revision Committee
Patricia Clark, Assistant Professor, Theatre Arts Department, East Carolina University
Jerry Cribbs, Arts Education Director, New Hanover County Schools
Elizabeth Hayes, Theatre Arts Teacher, Wake County Schools
Andrea Leonard, Theatre Arts Teacher, Catawba County Schools
Sue Scarborough, Theatre Arts Teacher, Wake County Schools
Nan Stephenson, Theatre Arts Teacher, The Achievement School, Raleigh
Cynthia Thompson, Theatre Arts Teacher, Catawba County Schools
Koko Thornton, Theatre Arts Teacher, Charlotte/Mecklenburg Schools
Devan Ward, Theatre Arts Teacher, Rockingham County Schools
Mershon West, Theatre Arts Teacher, Charlotte/Mecklenburg Schools
Rebecca Whitaker, Theatre Arts Teacher, Carteret County Schools
Bryar Cougle, Theatre Arts and Visual Arts Consultant, NC Dept. of Public Instruction

Visual Arts Revision Committee

Rebecca Bailey, Head, Department of Art, Meredith College, Raleigh
Richard Beatty, Visual Arts Teacher, Wake County Schools
Kathleen Cooper, Visual Arts Teacher, Richmond County Schools
Jan Davis, Visual Arts Teacher, Alamance/Burlington Schools
Dean Johns, Visual Arts Specialist, Charlotte/Mecklenburg Schools
Rebekah King, Visual Arts Teacher, Pender County Schools
Patricia Meek, Visual Arts Teacher, Wake County Schools
Sharon Rayburn, Visual Arts teacher, McDowell County Schools
Suzanne Sload, Visual Arts Teacher, New Hanover County Schools
Robert Sox, Visual Arts Teacher, Wake County Schools
Margaret Stevens, Visual Arts Teacher, Beaufort County Schools
Irene Talton, Visual Arts Teacher, Wake County Schools
Bryar Cougle, Theatre Arts and Visual Arts Consultant, NC Dept. of Public Instruction

PREFACE

Development

Arts Education is a collective term that denotes learning and instruction in **four separately distinctive subject areas: dance, music, theatre arts and visual arts**. Therefore, *The North Carolina Arts Education Standard Course of Study* (SCS) was developed by four committees representing each of these areas. Once all the documents were in draft form, input was requested from selected representative teachers across the state, school and central office administrators, arts departments in higher education institutions, professional artists, other area consultants and administrators in the Department of Public Instruction, other state agencies, state arts education organizations, and other public individuals interested in providing input into the finished product. The resulting feedback was carefully considered by the committees and modifications were made where they were deemed beneficial. Every effort was made to address current education and curriculum issues.

Use

This SCS is to be used to suggest what is comprised in the study of the four K-12 arts education programs. It has been generated to provide a foundation for teachers and curriculum specialists in each school system to develop classes or courses and instructional strategies.

Features

This SCS features the following:

• There is a strong emphasis on communicating, reading, writing and math throughout each arts curriculum.

• Integration of learning both among the four arts areas and among other subject areas is stressed.

• Since the ability to do critical and creative thinking as well as complex problem solving and to use intuition are inherent parts of the arts process, importance has been placed upon the development of these abilities throughout the entire study in each arts area.

• There is a greater focus on knowing about, understanding and appreciating a variety of world cultures and historic periods.

• The ability to use knowledge, skills and processes learned in the arts and apply them to other disciplines and to life beyond school is reinforced.

• Where appropriate, concepts such as conflict resolution, teamwork, sensitivity to and tolerance of others and their views, heightened perceptual awareness, synthesis of ideas to arrive at a logical deduction, and work force preparedness are dealt with as integral aspects of the study.

Basis

This SCS is based on the current *National Standards for Arts Education* developed by the Consortium of National Arts Education Associations. These national standards describe what every young American should know and be able to do in the arts. The standards are the basis upon which a national assessment has been developed as part of the National Assessment of Educational Progress. In this document, the goal statements for each arts area are directly correlated with the national standards. Where applicable, the standards are noted by number in parenthesis under each goal statement. This will enable users to see the relationship between the goals and the national standards document. The *National Standards for Arts Education* may be purchased from MENC Publications Sales, 1806 Robert Fulton Drive, Reston, Virginia, 22091 (www.menc.org).

Intent

The intent of the *National Standards for Arts Education* along with the standard courses of study in dance, music, theatre arts and visual arts is that a comprehensive understanding of one or more of the arts be accomplished by each student throughout the K-12 program. The four area sections describe a thirteen-year program in each area that would result from effective instruction during each year from kindergarten to twelfth grade. The fact is that few students are able to have such a consistent and comprehensive experience in any area. It is more likely that individuals may be at different points along this continuum. The section for each arts discipline provides the means to determine students instructional levels and what studies they may need to pursue to achieve an appropriate and quality arts education experience at any given time throughout their tenure in public school.

PHILOSOPHY

Part of Life

The arts have been part of life from the very beginning. They have described, defined, and deepened human experience. All people have an abiding need for meaning--to connect time and space, experience and event, body and spirit, intellect and emotion. We create art to make these connections, to express the otherwise inexpressible. A society without the arts is unimaginable.

Connections

The arts connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going? Simultaneously, the arts initiate change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines each provide their own unique ways of thinking. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are a source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. Every generation has been preoccupied with the arts because they bring us face to face with ourselves, and with what we sense lies beyond.

Embedded

The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting may nevertheless select a living-room picture with great care. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and

entertainment arts that have grown into multibillion-dollar industries. We cannot escape the arts--nor would we want to.

Inseparable

For all these reasons and many more**, the arts have been an inseparable part of the human journey**; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing

them is fundamental to the healthy development of children's minds and spirits. That is why, in any civilization--ours included--the arts are inseparable from the very meaning of the term "education." We know from long experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the arts.*

If our civilization is to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in our complex world, but to live a life rich in meaning. To achieve this quality of life requires a vital connection to one or more of the arts disciplines, which like any subject, demand discipline and study.

This document identifies what children must *know* and be able to *do* as a result of a comprehensive arts education. A mere nodding acquaintance with the arts is not enough to sustain children's interest or involvement in them. The arts will help them discover who they are, and what is even more important, who they can become.

PURPOSE

Benefits

Arts education benefits both student and society. Involving the "whole child" in the arts gradually teaches many types of literacy while developing intuition, sensitivity, reasoning, imagination, and dexterity. This process requires not merely an active mind but a trained one. Arts education helps students perceive and think in new ways. The arts also help provide and extend meaning. Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal" way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. In this early mode, students trust those symbol systems (words, numbers, and abstract concepts) that separate the person from their experiences.

But **the arts teach a different lesson by often starting in a different place**. The arts cultivate the senses that trust the unmediated flash of insight as a legitimate source of knowledge. The arts connect person. and experience directly, building bridges between verbal and nonverbal, logic and emotion--the better to gain an understanding of the whole. Both approaches are powerful; both are necessary. To deny students either is to disable them.

An education in the arts benefits society because students of the arts disciplines gain powerful tools for:

• **understanding human experiences**, both past and present;

• **teamwork and collaboration**;

• **making decisions** creatively when no prescribed answers exist;

• **learning to adapt to and respect** others' (diverse) ways of thinking, working, and expressing themselves;

• **learning problem recognition and problem solving**, involving expressive, analytical, and developmental tools to every human situation (this is why we speak, for example, of the "art" of teaching or the "art" of politics);

• **understanding the influence of the arts and their power** to create and reflect cultures, the impact of design on our daily life, and in the interdependence of work in the arts with the broader worlds of ideas

and action;

• **developing the essential senses** of sight, hearing, smell, taste, touch, and kinesthetics as intellectual, emotional, physical, creative, and expressive acts;

• **analyzing nonverbal communication and making informed judgments** about cultural products and issues; and

• **communicating effectively**.

In a world inundated with contradictory messages and meanings, arts education in one or more of the arts disciplines helps young people explore, understand, accept, and use ambiguity and subjectivity. In art as in life, there is often no clear or "right" answer to questions that are nonetheless worth pursuing ("Should the trees in this painting be a little darker shade of green?"). At the same time, study in any of the four art disciplines in the classroom bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and want to learn even more. The joy of learning becomes real, tangible, powerful!

Value of the Arts

Perhaps most important, the arts have *intrinsic* value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller's poem "Ode to Joy," for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven's Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these deeply felt experiences transcend our daily reality, there is no substitute for the arts, which provide bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also contribute to education beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands of the arts help students develop problem-solving abilities and such critical thinking skills as analyzing, synthesizing, and evaluating information. Numerous studies point toward a consistent and positive correlation

between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

Connections Between the Arts, Students and the World

If education in the arts is to serve its proper function, each student must develop an understanding of such questions as these: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. This does not imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values.

The affirmations below draw significant connections among the arts, the lives of students, and the world at large:

• The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify).
• The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.

• The arts are a way of knowing. Students grow in their ability to comprehend their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks, they learn how to express themselves and how to communicate with others.

• The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.

• Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.

• Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in

appreciating their interdependent nature.

• Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.

• Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.

• The arts enhance and sharpen one's abilities to inquire and express.

• Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value."

• The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.

• Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.

• The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.

• Each person has a responsibility to advance civilization. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at meeting artistic challenges, they are preparing to make their own contributions to the nation's culture. The more students live up to these high expectations, the more empowered our citizenry will become. Helping students grow in the arts is one of the best possible investments in the future of our country and civilization.

Access

All students deserve access to the rich education and understanding that the four arts disciplines provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of the general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them--and for the same

reasons that studying the arts benefits students who are not disabled. As many teachers can testify, the arts can be a powerful vehicle--sometimes the best vehicle--for reaching, motivating, and teaching a given student. At the same time, there is a continuing need to make sure that all students have access to the learning resources and opportunities they need to succeed. Thus, as in any area of the curriculum, providing a sound education in the arts will depend in great measure on creating access to opportunities and resources.

In this context, the idea that all education in the arts is just for "the talented," and not for "regular students" or those with disabilities, can be a stumbling block. The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of "real talent" disqualifies most people from learning to draw, play an instrument, dance, or act, is quite simply *wrong*. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualifications. An analogy may be helpful. We expect mathematical competence of all students because knowledge of mathematics is essential to shaping and advancing our society, economy, and civilization. Yet no one ever advances the proposition that only those who are mathematically "talented" enough to earn a living as mathematicians should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual's basic education.

PROGRAM DESCRIPTION

Critical Elements

Comprehensive programs in each of the four arts disciplines can make a difference because they speak powerfully to two fundamental issues that pervade all of education--quality and accountability. They help ensure that the study of the arts is disciplined and well-focused, and that arts instruction has a point of reference for assessing its results.

The following concepts are critical to consider when implementing an arts education program.

• Arts education is not a hit-or-miss effort but a **sequenced, comprehensive learning across four arts disciplines**, each including its own skills, knowledge, and techniques. This offers the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. It offers analytical and theoretical perspectives, a distinct history, varied interpretations, as well as innumerable connections to all human activity.

All basic subjects, including the arts, require more than mere "exposure." It needs **focused time for sequential study, practice, and reflection**. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate instruction. They certainly cannot prepare all students in a comprehensive way. When children move beyond the "exposure" level toward proficiency in an arts discipline, the basic processes of creating, performing, producing, thinking, perceiving, and responding in one context are utilized in other curriculum areas. The child who learns reading through one or more areas of the arts will also improve in reading in other subject areas. Just so, the child who learns to see with an artist's eye, hear with the musician's ear, dramatize the playwright's vision, or tell a story with the body's movement has acquired a tool that can enrich and enliven all learning, whether in an arts discipline, other subject areas or beyond.

• Instruction in the arts **must occur through a hands-on orientation** (i.e., students should be continually involved in the work, practice, and study required for effective and creative engagement in all disciplines.) The arts encompass an expressive, therapeutic approach to learning whereby psychological/physiological needs of the whole

child are met. Content and process are emphasized for each child since he or she is viewed as a unique individual.

• Students should learn about the diverse cultural and historical heritages of the arts. Our culture is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. That diversity provides students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and transformed into a shared culture. In the process, they **learn that diverse heritages are accessible to all**. Our cultural diversity is a vast resource for any arts discipline, and should be used to help students understand themselves and others. The different art forms provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world.

Significance to Education

Students should learn that **each art form has its own characteristics and makes its own distinctive contributions**; that it has its own history and heroes. Students need to learn the profound connections that bind the arts to one another and to other curriculum areas, as well as the connections between particular artistic styles and the historical development of the worlds' cultures. Students also need to understand that art is a powerful force in the everyday life of people around the world, who design and make many of the objects they use and enjoy.

It is therefore essential that those who construct any of the **arts curricula attend to issues of ethnicity, national custom, tradition, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars**. The polyrhythmic choreography of Native American dancing, the incomparable vocal artistry of a Jessye Norman, and the intricate calligraphy of Japanese and Arabic artists are, after all, more than simply cultural artifacts; they are part of the world's treasure house of expression and understanding. As such, they belong to every human being and should be used to develop basic knowledge and skills in the various arts disciplines.

Content Integration

Arts education should promote interdisciplinary study; and integration among and across the arts and other disciplines. Those connections are of two kinds and should not be confused.

Correlations, the first kind, show specific similarities or differences. A simple example is the correlation between music and mathematics. Clearly evident in the structure of both are such elements as counting, intervals, and consistent numerical values. More complex examples

could involve studies based on such areas as aesthetics, sociology, or historic periods, in which texts, interpretations, and analyses of two or more art forms are compared and contrasted.

The other kind, **Integration**, is different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. A simple example of integration within the arts is using combinations of visual effects and words to create a dramatic mood. At a more complex level involving the study of history, other examples of integration might be how American theatre in the period 1900-1975 reflected shifts in the American social consciousness, or how the sacred and secular music of African-Americans contributed to the civil rights movement.

Because forging these kinds of connections is one of the things the arts do best, they can and should be **taught in ways that connect them to each other and to other subjects**. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. The high school student of world history who has learned something about the visual arts of Japan will understand the politics of the Tokugawa shoguns far better than a classmate who knows nothing of how the art of Japan reflects that country's core values. But one point is basic. Correlation, integration, and similar approaches to learning are first of all a matter of knowledge and

competence within each of the arts disciplines, which must be maintained in their full integrity.

Technology

Technology is a force not only in the economy but in the arts as well. The use of **technology in arts instruction is meaningful only to the degree that it contributes to competence**, and that contribution comes through instruction and study. New technologies make it possible to try out a host of possibilities and solutions, and obtain information. Success should be measured by how well students achieve artistic and intellectual objectives, not alone by how adept they are in using a given arts technology. The use of technology should increase their ability to synthesize, integrate, and construct new meanings from a wealth of new resources and information so that they understand the relationships among technical means, artistic technique, and artistic goals.

Cognitive Skills

The development of **problem-recognition/problem-solving, and creative and higher-order thinking skills** should be taken seriously in arts education as necessary skills to be taught and learned for success in life and work.

Assessment

A comprehensive arts education **program should provide a foundation for educational assessment on a student-by-student basis**. One of the substantial advantages offered by this program is that it combats the uninformed idea that the arts are an "academically soft" area of study. People unfamiliar with the arts often mistakenly believe that excellence and quality are merely matters of opinion ("I know what I like"), and that one opinion is as good as another.

The arts are cognitive, they have "academic" standing. They say there is such a thing as achievement, that knowledge and skills matter, and that mere willing participation is not the same thing as education. They affirm that discipline and rigor are the road to achievement. And they state emphatically that all these things can in some way be measured--if not always on a numerical scale, then by informed critical judgment. Although certain aspects of learning in the arts can be measured adequately by traditional paper-and-pencil techniques or demonstrations, many skills and abilities can be properly assessed only by using subtle, complex, and nuanced methods and criteria that require a sophisticated understanding. Assessment measures should incorporate these subtleties, while at the same time making use of a broad range of performance tasks.

What Students Should Know and Be Able to Do in the Arts at the Completion of Secondary School

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence demands capabilities with these elements and understanding of their interdependence; implied also is the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the experience of the arts matures through learning and the pride of accomplishment.

Students should know and be able to do the following by the time they have completed secondary school:

- They should **be able to communicate at a basic level in the four arts disciplines** -- dance, music, theatre arts, and visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.

• They should **be able to communicate proficiently in at least one art form** including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

• They should **be able to develop and present basic analyses of works of art** from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

• **They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods**, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

• **They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.** This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

From developing these capabilities, students arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity. The following diagram suggests a course of study for arts education.

SUGGESTED COURSES OF STUDY
IN
ARTS EDUCATION

K-2	3-5	6-8	9-12
Creative Dance	Creative Dance	Creative/Modern Dance	Dance I, II, III, IV
General Music	General Music	General Music	General Music Instrumental Music I, II, III, IV Vocal Music I, II, III, IV
Creative Drama	Creative Drama	Creative Drama	Theatre Arts I, II, III, IV
Visual Arts	Visual Arts	Visual Arts	Visual Arts I, II, III, IV

ORGANIZATION OF THE CURRICULUM

In the North Carolina Arts Education Standard Course of Study, the curriculum for each arts area is organized by an overall introductory section, grade span transition sections, grade level focus boxes, strands, competency goals with grade level objectives, and a glossary for each arts area.

Headings

The headings consist of the area of study with the grade level or course title. This information will be capitalized in bold type at the top center of each page and read for example, ARTS - Grade 3.

Transition Sections

These sections address major emphases, important concepts or other information specific to each grade span: K-2, 3-5, 6-8, and 9-12.

Focus Boxes

Rectangular boxes at the beginning of each grade section or course in each of the arts areas, will contain focus information. The information for kindergarten through eighth grade will appear as bullets that list, as concisely as possible, major features of the curriculum at each specific grade. For grades 9-12, the information describes each course at the high school level in narrative form.

Strands

Strands define the major elements of the subject that are relevant across grade levels and provide unifying threads of understanding supported by the goals and objectives. These elements change for each arts discipline and may differ for various grade spans. This section begins with the word "Strands:" in bold type at the left side of the page.

Competency Goals

Competency goals are broad statements of general direction or purpose for each arts education program. These are in bold type and numbered "COMPETENCY GOAL 1, 2, etc." and start with the words, "The learner will ...." The goals are the same for all grade levels and courses in each area of arts education.

Objectives

Objectives are specific statements of what the student will know or be able to do in each arts discipline which are observable and measurable learning targets contributing to the attainment of the broader goal.

These sections come under the goals and begin with a heading in bold print at the left of the page and entitled "Objectives" with the objectives following underneath and numbered "1.01, 1.08, 1.13, etc." The objectives are stated as phrases which start with a capitalized verb such as Apply, Describe, Perform, Demonstrate, etc. as if completing the sentence "The learner will know or be able to ...."

Because the objectives are developed for each grade level and high school course, some of them are repeated as appropriate at ensuing grade or course levels to suggest continuation of study or ongoing advancement of knowledge and/or skills. However, when this occurs, the intent is that the content, instruction, student outcomes and methods of evaluation should increase in sophistication at each succeeding grade or course level.

Glossary

The glossary for each arts area is a list of definitions for all words used in this document that are relevant to the arts discipline but not necessarily in common use or that warrant a definition specific to this particular body of knowledge.

DANCE

Basis for Dance

Dance has existed since the beginning of humankind. Before verbal or written communication existed, humans used movement to communicate and to help them comprehend, shape, and make meaning of their world. Moving rhythmically is innate. Because movement as a form of self-expression is intrinsic to our existence as human beings, dance is included as part of a comprehensive education. Young children revel in their own ability to move. Dance is a natural vehicle that children use to help them understand themselves and the world in which they live.

Dance Program

Dance education helps students use movement to creatively express meaning. It provides students with a way of kinesthetically learning and communicating. The dance program is designed to teach students fundamentals in dance and choreography, and to help students develop self-discipline and focus.

Through dance, students come to appreciate rich and diverse cultures, beliefs, and societies. As students examine the role of dance throughout history and in different cultures, they learn to respect diversity. Dance helps people connect with one another and exists in all cultures and places.

Learning Needs

A quality K-12 dance program addresses the learning needs of the whole child. Studies in dance address the physical, emotional, social, intellectual, and aesthetic development of children. Movement engages students by providing a hands-on approach to the learning experience. Dance study allows for all learners to be successful as it addresses various learning styles and intelligences.

Performances are a by-product, but are not the primary goal of dance education. Performances are the outcome of the creative process. This process helps students develop the ability to think critically. Through the process of creating, students are able to be imaginative, and approach things in new or different ways. Students develop their own aesthetic criteria, and evaluate and validate their work and the choices they make. Students also look outside of themselves, discovering and developing respect for the efforts and work of others.

Content Integration

Content integration is a natural component of the dance program. Students apply and synthesize knowledge of dance in relation to other content areas. The dance program allows students to use movement as a means for exploring ideas and concepts, which is especially important for bodily/kinesthetic learners.

Technology

Students use technology in a variety of ways as a tool to explore dance. Compact disc and cassette players are used to provide music for accompaniment to dance. Video recordings help bring the world of dance into the classroom, allowing students to see the wide scope of dance choreography that exists, and introducing students to people and events that have shaped dance history. Videotaping and photography enable students to chart their own development and self-evaluate. The internet and computer software provide students with the opportunity to study dance in many ways including the creation and recording of original choreography.

Assessment

Assessment is an integral part of instruction. A combination of teacher, peer, and self-assessment should be employed. The method of assessment used will depend on the purpose of the assessment. Appropriate assessment must be authentic and linked to learning targets that are identified in the North Carolina *Standard Course of Study*. Student assessment will take place in many forms including observation, questioning, discussion, rubrics, checklists, written products, and movement/performance assessments. Students may keep written and/or video portfolios as part of their study in dance. The assessment process is ongoing, as part of the teaching and learning cycle, and should be used to diagnose, monitor, and summarize student learning.

Course of Study

The North Carolina *Standard Course of Study* (SCS) provides a comprehensive framework for dance in the public schools. The SCS communicates what students should know and be able to do as a result of instruction at each grade level or from a course.
Content and skills that are not limited to particular materials or methodology, but that can be delivered through multiple approaches and materials are described. Specific teaching strategies, materials, and other information will be addressed in optional support documents rather than in the SCS.

The competency goals for the SCS incorporate the standards from the *National Standards for Arts Education,* which was developed by the Consortium of National Arts Education Associations. The curriculum for each grade level and course includes a heading, foci, strands, competency goals, and objectives.

This SCS is organized in a grade-by-grade (K-8) and course-by-course (9-12) format. Because of the broad base of knowledge and skills involved in creating, performing, responding to, and understanding dance, experiences and learning must occur in a sequential manner. The SCS is organized as a sequential program of study, with each grade span building on what students have learned before. Due to the reality that students may enter studies in dance at various grade levels, teachers will need to adapt objectives accordingly for students who have received no prior education in dance. Students at the high school level will have the option of studying dance as an area of interest, or specializing in studies to prepare them for a career in dance.

Strands

The strands define the major elements of dance that are relevant across grade levels and provide unifying threads of understanding supported by the goals and objectives of the SCS.

Creating, Performing, Responding, and Understanding are the strands in which all aspects of dance can be defined:

- **Creating:** Refers to expressing ideas and feelings through improvising, composing, or choreographing dance.
- **Performing:** Refers to presenting or demonstrating, informally or formally; a process that calls upon the technical, expressive, and interpretive skills of the learner.
- **Responding:** Refers to observing, describing, analyzing, critiquing, and evaluating dance.
- **Understanding:** Refers to synthesizing knowledge of dance in relation to history, culture, heritage, other content areas, ideas, and life-long learning.

DANCE K-2

Characteristics of the Young Elementary School Student

The primary school years are a period of tremendous adjustment and growth. Students are transitioning from the home or pre-school setting to a more structured school setting. Although the school setting is fairly new to most, children in grades K-2 are filled with wonder about themselves and the world around them. They are usually eager to try new things, and have the ability to create with few inhibitions. Thus, the K-2 dance program provides an experiential environment.

The Learning Experience

The K-2 dance program is designed to encourage children's natural enthusiasm for movement. For many children, this is their first experience with any type of structured dance class. Initially, young children must discover their own movement potential.

Although children this age have an immense capacity for creativity, they have not developed movement skills in dance. Therefore, technique is not emphasized at this level, although groundwork is laid through the development of kinesthetic awareness and self-management. Primarily, students learn to recognize and demonstrate the basic dance elements of time, space, and energy/dynamics. Through the process of exploration, students discover how to utilize these elements to arrive at multiple solutions to creative movement problems.

Content Integration

Content integration is a natural way for young children to make meaning of their world. The ideal elementary program provides rich integration in the areas of English Language Arts, Mathematics, Science, Social Studies, and other content areas both within and outside of the arts. Dance can be a vehicle for understanding major concepts that occur across content areas such as patterns, cycles, and processes. Dance movement reinforces and helps teach counting and grouping skills, emerging literacy skills such as letter recognition and formation, writing skills, and character education.

Presentations

Many young children are creatively uninhibited, and tend to be more eager to perform their accomplishments in front of a willing audience. The desire to present their learnings is a normal progression. It is the creative process that encourages students to share, analyze, and evaluate their own work, and the work of others.

An informal sharing is a developmentally appropriate performance experience for young children. An informative performance, or "informance" may be used to demonstrate the process for how students arrive at the product or performance as a result of instruction, rather than focusing solely on the end result. These settings provide unique opportunities to define the roles of the performers and audience members. Children learn how to respond to dance appropriately. In addition, the experience helps them to build confidence and pride in their work.

Program Continuity

Throughout the curriculum key objectives progress from one grade level to the next using a similar succession: exploration, identification, utilization, and evaluation. Some objectives, which do not appear to follow the same progression, recur at different grade levels for the purpose of reinforcement and extension. In addition, the content, instruction, student outcomes, and evaluation methods should increase in sophistication at each grade level, or whenever differentiation is necessary. Teachers should modify objectives appropriately to meet the instructional and development needs of each student. The K-2 dance program prepares students to continue dance studies at the upper elementary level.

DANCE - Kindergarten

Kindergarten is the entry level for study in dance. Learning is primarily experiential. The focus areas at this level include:

- Beginning to develop kinesthetic awareness.
- Beginning to explore the elements of dance and basic components of choreography.
- Recognizing dance as a form of human expression that can be enjoyed by all.
- Beginning to make connections between dance and other content areas.
- Developing the ability to participate appropriately in movement activities and as audience members.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Identify body parts and range of motion.
1.02 Demonstrate the element of space in dance through exploration: personal/general, locomotor/non-locomotor movement, axial movement, shape, level, direction, and pathways.
1.03 Demonstrate the element of time in dance through exploration: tempo and rhythm.
1.04 Demonstrate the element of energy/dynamics in dance through exploration.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Demonstrate the difference between spontaneous and planned movement.
2.02 Demonstrate patterns in dance.
2.03 Demonstrate that dance has a beginning, middle, and end.
2.04 Improvise movement based on own ideas and ideas from other sources.
2.05 Move alone and with others.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Express ideas, feelings, and stories through dance movement.
3.02 Respond to dance movement experiences in a variety of ways.
3.03 Identify similarities and differences between dance and other forms of human movement.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Demonstrate at least one solution to a given creative movement problem in dance.
4.02 Identify similarities and differences in dance movement sequences.
4.03 Evaluate dance movement sequences.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Identify the existence of dance in communities and cultures.
5.02 Identify and explore dances from various cultures.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Demonstrate self-awareness through dance movement activities.
6.02 Identify that dance requires concentration.
6.03 Identify how warming-up enhances the ability to dance.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify connections between dance and one other content area.
7.02 Identify various applications of technology in dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Show respect and appreciation for the dance movement efforts of others.
8.02 Demonstrate ways that one can be involved through dance as a performer and as an audience member.

DANCE - Grade 1

The study of dance is cumulative and sequential to include learning from the previous grade level. Learning at this grade level is primarily experiential. The focus areas at this level include:

- Developing increasing kinesthetic awareness
- Experimenting with the elements of dance
- Beginning to create dance using basic components of choreography
- Participating in dance as a form of human expression
- Continuing to make connections between dance and other content areas
- Participating appropriately in movement activities and as audience members

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate kinesthetic awareness through identification of body parts and range of motion.
1.02 Demonstrate and explore the element of space in dance: personal/general, locomotor/non-locomotor movement, axial movement, shape, level, direction, and pathways.
1.03 Demonstrate and explore the element of time in dance: tempo and rhythm.
1.04 Demonstrate and explore the element of energy/dynamics in dance.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Demonstrate and identify the differences between spontaneous and planned movement.
2.02 Demonstrate patterns in dance.
2.03 Demonstrate and identify beginning, middle, and end in dance.
2.04 Improvise and create movement based on own ideas and concepts from other sources.
2.05 Demonstrate working alone and with others in movement exploration.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Show ideas, feelings, and stories through dance movement.
3.02 Discuss various dance movement experiences.
3.03 Identify and demonstrate similarities and differences between dance and other forms of human movement.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Demonstrate at least two different solutions to a given creative movement problem.
4.02 Identify similarities and differences in movement sequences.
4.03 Evaluate dance movement sequences.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Discuss the role of dance in celebrations and events.
5.02 Identify and explore dances from various cultures.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Demonstrate self-awareness through dance movement activities.
6.02 Demonstrate concentration and focus during dance movement activities.
6.03 Identify and describe healthy practices including the importance of warm-ups to enhance the ability to dance.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify connections between dance and at least two other content areas.
7.02 Identify and explore various applications of technology in dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Describe and show respectful behaviors toward others in dance movement experiences.

8.02 Identify the role of an audience member when creating or performing dance movement.

8.03 Identify and demonstrate appropriate behavior when creating, performing, or viewing dance movement.

DANCE - Grade 2

The study of dance is cumulative and sequential to include learning from previous grade levels. Learning at this grade level is primarily experiential. The focus areas at this level include:

- Developing increasing kinesthetic awareness
- Demonstrating the elements of dance
- Creating dance, alone and with others, using basic components of choreography
- Participating in dance as a form of human expression
- Continuing to make connections between dance and other content areas
- Participating appropriately in movement activities
- Recognizing that audience members critique dance using various methods

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate kinesthetic awareness.
1.02 Demonstrate and identify the element of space in dance: personal/general, locomotor/non-locomotor movement, axial movement, shape, level, direction, and pathways.
1.03 Demonstrate and identify the element of time in dance: tempo and rhythm.
1.04 Demonstrate and identify the element of energy/dynamics in dance.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Demonstrate the differences between spontaneous and planned movement.
2.02 Create and perform patterns in dance.
2.03 Create simple movement sequences using beginning, middle, and end; identify each of these parts of the sequence.
2.04 Improvise, create, and perform dance sequences using ideas and concepts from other sources.
2.05 Demonstrate the ability to work effectively alone and with a partner.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Identify and demonstrate ideas, feelings, and stories through movement or gestures.
3.02 Identify and explain reactions to movement experiences.
3.03 Demonstrate and explain similarities and differences between dance and other forms of human movement.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Demonstrate three or more different solutions to a given dance movement problem.
4.02 Identify and describe similarities and differences in dance movement sequences.
4.03 Evaluate dance movement sequences.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Describe the various roles of dance in communities and cultures.
5.02 Identify and demonstrate dances from various cultures and historical periods.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Identify and demonstrate safe practices during dance movement activities.
6.02 Demonstrate ability to self-monitor concentration and focus during dance movement activities.
6.03 Explain healthy practices which enhance the ability to dance including the importance of warm-ups and nutrition.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Explain connections between dance and at least three other content areas.
7.02 Use technology as a tool for creating and exploring dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Show respect and appreciation for the dance movement efforts of others.

8.02 Identify the roles of audience members and performers when viewing dance.

8.03 Identify and demonstrate appropriate behavior when creating, performing, or viewing dance.

DANCE 3-5

Characteristics of the Upper Elementary School Student

The upper elementary student is more comfortable in the structure of the school environment. At this age, students appear confident and eager to take on new tasks and challenges. One of the greatest challenges involves group dynamics. Charged with the task of defining their roles, students begin to recognize how groups interact. The 3-5 dance program provides opportunities for students to explore dancing alone and as part of a group.

The Learning Experience

The 3-5 dance program is designed to reinforce the experiential learning of the primary grades, as well as to create a foundation for further dance study as children progress to middle school. Students refine the use of space, time, and energy in grades 3-5. Greater emphasis is placed upon problem solving and working cooperatively with others in the dance process. Lessons may have a thematic focus based on content from other subject areas and/or related to the children's individual interests or developmental levels. Students continue to create, perform, analyze, and evaluate their work, and begin to understand dance as an art form.

Content Integration

Content integration is a natural way for children to organize and understand their world. The elementary dance program provides rich opportunities for students to study dance in relation to other content areas. Dance can also be a vehicle for helping children understand major concepts such as patterns, cycles, and processes. Dance can help students understand cultural diversity, the writing process, mathematical reasoning and concepts, the scientific process, character traits, and the impact of technological advances on dance.

Presentations

Presentation of work is a natural progression in the study of dance. Students will have opportunities to demonstrate their work in many venues in the elementary school. Presentations may take place in the form of informal sharing within the classroom for partners, small groups, the whole class, or in the form of formal stage presentations for a larger audience. The learning experience is the focus of these presentations even though a final product may be produced.

Informances may demonstrate the process for how students arrive at the product or performance as a result of instruction. These experiences provide opportunities to define the roles of performers and audience members, teach

students to respond to and critique dance appropriately, and help children to build confidence and pride in their work.

Program Continuity

Throughout the curriculum key objectives progress from one grade level to the next using a similar succession: exploration, identification, utilization, and evaluation. Some objectives, which do not appear to follow the same progression, recur at different grade levels for the purpose of reinforcement and extension. In addition, the content, instruction, student outcomes, and evaluation methods should increase in sophistication at each grade level, or whenever differentiation is necessary. Teachers should modify objectives appropriately to meet the instructional and development needs of each student. The 3-5 dance program prepares students to continue dance studies at the middle school level.

DANCE - Grade 3

The study of dance is cumulative and sequential to include learning from previous grade levels. The focus areas for learning at this level include:

- Demonstrating increased kinesthetic awareness
- Utilizing the elements of dance
- Developing partner skills
- Utilizing the basic components of choreography to create and perform dance sequences
- Expressing ideas, feelings, or stories through movement
- Continuing to make connections between dance and other content areas
- Participating appropriately during cooperative and movement activities
- Critiquing and evaluating the work of self and others

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate increasing kinesthetic awareness.
1.02 Utilize and elaborate on the element of space in dance.
1.03 Utilize and elaborate on the element of time in dance.
1.04 Utilize and elaborate on the element of energy/dynamics in dance.
1.05 Observe and describe the inter-relatedness of dance elements in a brief movement study.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Compare and contrast the differences between spontaneous and planned movement.
2.02 Create a sequence with a beginning, middle, and end both with and without accompaniment.
2.03 Demonstrate and develop the following partner skills: copying, leading and following, mirroring.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Create a dance phrase and accurately repeat it.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Create movements to express ideas, feelings, or stories.
3.02 Discuss interpretations of and reactions to a dance.
3.03 Create dance movements from pedestrian movements.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Create and explore multiple solutions to a given movement problem.
4.02 Discuss and explore movement similarities and differences in dance sequences.
4.03 Evaluate dance in multiple ways.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Compare and contrast dances from various cultures and historical periods.
5.02 Perform dances from various cultures and historical periods.
5.03 Identify various ways in which people respond to their environments through dance.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Demonstrate safe and respectful practices during movement activities.
6.02 Identify at least one personal goal to improve oneself as a dancer.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Investigate connections between dance and other content areas.
7.02 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Define the role of an audience and performer in dance.

8.02 Define and demonstrate appropriate behaviors while watching, creating, or performing dance.

8.03 Identify and explore various opportunities for involvement with dance.

DANCE - Grade 4

The study of dance is cumulative and sequential to include learning from previous grade levels. The focus areas for learning at this level include:

- Exhibiting increased kinesthetic awareness
- Utilizing the elements of dance to choreograph dance sequences
- Discovering how people in various cultures and historical periods have communicated through dance movement
- Using dance to illustrate concepts or ideas from other content areas
- Working effectively within a group in the creation and performance of dance compositions
- Critiquing and evaluating the work of self and others

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Exhibit kinesthetic awareness: control, concentration, focus, and clarity of movement.
1.02 Combine more than one element of dance to create dance sequences.
1.03 Observe and describe the dance elements in various dance movement studies.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Use improvisation to discover and invent dance.
2.02 Create and perform a sequence with a beginning, middle, and end both with and without accompaniment. Identify each of these parts in the sequence.
2.03 Demonstrate the ability to work independently and cooperatively.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Create a dance phrase, accurately repeat it, then vary it by making changes in the elements of dance.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Create and present simple dance sequences that convey meaning.
3.02 Explain interpretations of and reactions to a dance.
3.03 Demonstrate ways to create dance movements from pedestrian movements.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Create and explore multiple solutions to a given movement problem.
4.02 Choose one solution to a movement assignment and justify the reasons for that choice.
4.03 Devise and employ various ways to evaluate dance.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Investigate the impact of historical events and significant contributors on the development of dance.
5.02 Investigate aspects of dance in various cultures and historical periods.
5.03 Reproduce a dance using available resources; describe the cultural and/or historical context.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Explain how health and safety practices enhance a dancer's ability to dance.
6.02 Identify at least three personal goals to improve oneself as a dancer.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify concepts which occur between dance and other content areas including English Language Arts, Mathematics, Science, Social Studies, Music, Theatre Arts, and Visual Arts.
7.02 Create a dance sequence that demonstrates understanding of a concept or idea from another content area.
7.03 Respond to a dance using another art form; explain the relationship between the dance and the response.
7.04 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Define the role of an audience and performer in dance.

8.02 Identify and explore various opportunities for involvement with dance.

DANCE - Grade 5

The study of dance is cumulative and sequential to include learning from previous grade levels. The focus areas for learning at this level include:

- Applying and utilizing kinesthetic awareness
- Combining the elements of dance in composition
- Creating and performing movement sequences that convey meaning
- Recognizing the inter-relatedness of dance, cultures, and historical periods
- Producing choreography that illustrates concepts or ideas from other content areas
- Understanding dance as an art form
- Selecting and utilizing evaluation tools for dance

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Apply and utilize kinesthetic awareness in development of movement skills and dance techniques.
1.02 Combine the elements of space, time, and energy/dynamics to create dance sequences with a variety of themes and concepts.
1.03 Observe and describe the dance elements in various dance movement studies using appropriate movement/dance vocabulary.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Use improvisation to create dance sequences.
2.02 Identify and utilize transitions in dance sequences.
2.03 Demonstrate the ability to work alone and cooperatively in a small group during the choreographic process.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Identify and explore various compositional structures and/or forms of dance.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Create and perform movement sequences that convey meaning.
3.02 Identify and examine factors which can affect the interpretation of a dance.
3.03 Identify and demonstrate differences between gesture/pantomime/acting, and dance.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Compare, contrast, and demonstrate multiple solutions to a given dance movement problem.
4.02 Examine multiple solutions to a dance movement problem and choose one solution based on given criteria.
4.03 Analyze a dance composition in terms of more than one element of dance.
4.04 Select and utilize ways to evaluate dance.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Explain the impact of historical events and significant contributors on the development of dance.
5.02 Explain aspects of dance in various cultures and historical periods.
5.03 Create a dance reflecting characteristics of a particular culture or historical period.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Summarize multiple examples of healthy practices in dance.
6.02 Select and monitor a personal goal to improve oneself as a dancer.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Summarize two or more concepts which occur across dance and more than one other content area.
7.02 Create a dance project that integrates understanding of a concept or idea from another content area.

7.03 Respond to dance using another art form; justify the relationship between the dance and the response.
7.04 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives
8.01 Define and explain the role of an audience and performer in dance.
8.02 Identify and explore various opportunities for involvement with dance.

DANCE 6-8

Characteristics of the Young Adolescent

The period of adolescence is one marked by incredible change. Students in grades 6-8 are changing physically, socially, emotionally, and intellectually. During this time in their lives, adolescents are struggling to define themselves as individuals and in relation to others. They begin to question the role of adults in their lives, and their peers take on an ever-increasing importance. The challenges they face as they struggle to find themselves in this place between childhood and adulthood create a unique opportunity for both student and teacher.

The Learning Experience

The middle grades program is designed to act as a bridge between the elementary dance experience and the high school dance program. Yet, it can also stand alone as the first or only program that students might complete in dance.

Teachers guide students through experiences in dance which are developmentally appropriate to the changes occurring at this age and which help to build skills students need to be successful in both the dance class and in other facets of their lives. Students are more capable and confident in their own ability to create and approach problems as they experience more success in the creative process. They are able to approach a task from many angles and determine multiple solutions to that task.

Students work more frequently within a group of their peers, demonstrating skills of cooperation and getting along with others. They learn the art of compromise and the importance of being a team player.

Through exploration of dance forms and the study of their roles in societies from a global perspective, students will learn about diversity, similarities, and differences in people around the world. Students also explore diversity while working in groups with their peers.

Content Integration

Movement is a natural vehicle for making connections with other content areas. Students approach other subject matters through movement, thereby seeing how various subjects and concepts are interrelated. Students will also apply their knowledge of other content areas in creating dance. Writing and technological applications will occur as students explore the world of dance.

Presentations

Presentation of work is a natural progression in the study of dance. Students will have opportunities to demonstrate their work in many venues at the middle school level. However, the final product is never the emphasis in the dance class. Performances are simply a culmination of the process of creating dance. The use of informances to demonstrate the process for how students arrive at a performance as a result of instruction is also appropriate at this level. The dance program is process-oriented rather than product-oriented. Performing is a learning experience that helps students to define the roles of performers and audience members, teaches students to respond to and critique dance appropriately, and helps students to build confidence and pride in their work. Performances also help foster an appreciation of dance as an art form and as a form of non-verbal communication.

Program Continuity

Ideally, students have completed a K-5 program in dance before entering the middle school dance program. Because this does not always occur, teachers in varying situations will need to modify objectives depending on the amount of previous instruction students have received in dance. In addition, the content, instruction, student outcomes, and evaluation methods should increase in sophistication at each grade level, or whenever differentiation is necessary. Teachers should modify objectives appropriately to meet the instructional and development needs of each student. The middle school dance program prepares students to continue their studies at the high school level.

DANCE - Grade 6

Students continue to develop skills that have been introduced in previous grade levels. Students also expand their understanding and are able to approach dance in a more mature and complex manner. Emphasis in sixth grade is placed on personal expression. Focus areas at this level include:

- Developing increasing kinesthetic awareness
- Combining the elements of dance in composition
- Exploring many ways to create dance
- Effectively using dance to communicate
- Developing aesthetic awareness and the ability to evaluate and analyze dance
- Becoming aware of the role of dance in various cultures, societies and historical periods
- Identifying healthy practices that allow safe dance
- Understanding the interrelationships among dance and other content areas
- Developing an appreciation of dance as an art form

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Exhibit kinesthetic awareness in development of movement skills and dance techniques: alignment, balance, articulation of isolated body parts, and elevation and landing.

1.02 Utilize the element of space in dance: explore ways to transfer a spatial pattern from the visual to the kinesthetic.

1.03 Utilize the element of time in dance: explore ways to transfer a rhythmic pattern from the aural to the kinesthetic.

1.04 Describe the movement elements observed in a dance, using movement/dance vocabulary.

1.05 Demonstrate the reproduction of dance sequences from verbal, visual and/or auditory cues.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Use improvisation to discover and invent movements for creating dance sequences.

2.02 Identify ways to manipulate dance sequences through exploration.

2.03 Demonstrate the ability to work alone, with a partner, and cooperatively in a small group during the choreographic process.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Identify and utilize various compositional structures and/or forms of dance including: AB, ABA, Accumulation, and Call and Response.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Identify and select topics of personal significance and explore them through dance movement.
3.02 Identify and discuss specific elements that affect the interpretation of a dance including sound/silence, music, spoken text, lighting, set, props, and costumes.
3.03 Utilize the various processes for abstracting gestures to create dance movements.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.02 Compare, contrast, and demonstrate multiple solutions to a given dance movement problem.
4.03 Examine the various solutions to a dance movement problem and choose the best one based on given criteria.
4.04 Analyze a dance composition in terms of more than one element of dance.
4.05 Describe the basic ways to evaluate dance from an aesthetic perspective including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements (variety, contrast, unity, transition, and respect) and intent.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Demonstrate dance styles and concepts from various cultures.
5.02 Create a dance composition based on dance from various cultures.
5.03 Describe similarities and differences in dance movements from various cultures and forms.
5.04 Investigate dance genres using many resources including people in the community, videos, computer technology, and print sources.
5.05 Identify and explore various dance genres and innovators throughout historical time periods.
5.06 Describe the role of dance in at least two different cultures or time periods.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Participate in dance movement activities that explore capabilities and limitations of the body.
6.02 Discuss strategies to prevent dance injuries.
6.03 Summarize examples of healthy and unhealthy practices in dance.
6.04 Explain and demonstrate how warm-ups prepare the dancer mentally and physically for movement.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Create dance movement sequences using ideas and concepts from other content areas including English Language Arts, Mathematics, Science, and Social Studies.
7.02 Create a dance movement sequence inspired by another arts area (music, theatre arts, or visual arts).
7.03 Identify concepts used in dance and other content areas.
7.04 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Define the role of an audience and performer in dance.
8.02 Demonstrate appropriate behaviors while watching, creating, and performing dance.
8.03 Identify and explore various dance-related professions including those of dancer and choreographer.

DANCE - Grade 7

Students continue to develop skills that have been introduced in previous grade levels. Students will expand their understanding and approach dance in a more mature and complex manner. Emphasis in seventh grade is placed on students' personal expression in relationship to the world around them. Focus areas at this level include:

- Developing increasing kinesthetic awareness
- Manipulating the elements of dance in composition
- Exploring and utilizing a variety of methods for creating dance
- Effectively using dance to communicate
- Refining aesthetic awareness and the ability to critically evaluate and analyze dance
- Developing an understanding of the role of dance in various cultures, societies, and historical periods
- Identifying healthy practices that allow safe dance
- Applying the interrelationships among dance and other content areas to choreography
- Developing an appreciation of dance as an art form

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Exhibit and describe kinesthetic awareness in development of movement skills and dance techniques: initiation of movement and weight shift, fall and recovery.

1.02 Manipulate the element of space in dance: transfer a spatial pattern from the visual to the kinesthetic.

1.03 Manipulate the element of time in dance: transfer a rhythmic pattern from the aural to the kinesthetic.

1.04 Manipulate the element of energy in dance: identify and demonstrate a range of dynamics/movement qualities.

1.05 Describe the movement elements observed in a dance using movement/dance vocabulary.

1.06 Demonstrate memorization and reproduction of movement sequences from verbal, visual, and/or auditory cues.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Use improvisation to invent and combine movements for creating dance compositions.
2.02 Demonstrate and manipulate dance sequences.
2.03 Utilize partnering skills in movements and sequences.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Identify and utilize various structures and/or forms of dance including: canon, retrograde, and narrative.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Create a dance sequence that communicates a topic of personal significance.
3.02 Incorporate and utilize various elements to communicate meaning in a dance.
3.03 Create dance sequences using abstracted gestural movements.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Compare and contrast multiple solutions and validate one solution to a given movement problem.
4.02 Create a movement problem based on given criteria.
4.03 Analyze a dance composition in terms of space, time, and energy.
4.04 Identify possible aesthetic criteria for evaluating dance.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Demonstrate dance styles and concepts from various cultures.
5.02 Create a dance composition based on dance from various cultures and forms.
5.03 Compare and contrast dances from various cultures and forms.
5.04 Investigate and explain dance styles using many resources including people in the community, videos, computer technology, and print sources.
5.05 Explore and identify various dance styles and innovators throughout historical time periods.
5.06 Compare and contrast the role of dance in at least two different cultures or time periods.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Identify and explore the capabilities and limitations of the body.
6.02 Identify and explore strategies to prevent dance injuries.
6.03 Identify the effects of healthy and unhealthy practices in dance.
6.04 Create an original warm-up that prepares the dancer mentally and physically for movement.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Create dance compositions using ideas and concepts from other content areas including English Language Arts, Mathematics, Science, and Social Studies.
7.02 Create a dance composition that utilizes various arts areas (dance, music, theatre arts, visual arts).
7.03 Investigate and identify examples of concepts used in dance and another content area.
7.04 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Define the role of an audience and performer in dance.
8.02 Demonstrate appropriate behaviors while watching, creating, and performing dance.
8.03 Identify and explore various dance-related professions including those of costumer, lighting designer, and composer.

DANCE - Grade Eight

Students continue to develop skills that have been introduced in previous grade levels. Students will expand their understanding and be able to approach dance in a more mature and complex manner. Emphasis in eighth grade is placed on personal expression in relation to the world and one's place in it. Focus areas at this level include:

- Refining kinesthetic awareness
- Synthesizing the elements of dance in composition
- Exploring and effectively utilizing a variety of methods for creating dance
- Effectively using dance to communicate
- Refining aesthetic awareness and the ability to critically evaluate and analyze dance.
- Developing an increasing understanding of the role of dance in various cultures, societies, and historical periods
- Identifying and utilizing healthy practices that allow safe dance
- Applying the interrelationships among dance and other content areas to choreography
- Developing an appreciation and understanding of dance as an art form
- Exploring career possibilities in the world of dance

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Exhibit and explain kinesthetic awareness in development of movement skills and dance techniques.
1.02 Synthesize the element of space in dance: accurately transfer a spatial pattern from the visual to the kinesthetic.
1.03 Synthesize the element of time in dance: accurately transfer a rhythmic pattern from the aural to the kinesthetic.
1.04 Synthesize the element of energy: identify and clearly demonstrate a range of dynamics/movement qualities.
1.05 Describe the movement elements observed in a dance using movement/dance vocabulary.
1.06 Demonstrate accurate memorization and reproduction of dance sequences from verbal, visual and/or auditory cues.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Use improvisation to invent and combine movements for creating dance compositions.
2.02 Manipulate sequence in dance compositions.
2.03 Utilize partnering skills in dance compositions.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Utilize and manipulate various compositional structures and/or forms of dance in dance compositions.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Create, present, and explain a dance that communicates a topic of personal significance.
3.02 Incorporate and justify the use of various elements to communicate meaning in a dance.
3.03 Create and present dance compositions based on the use of abstracted gesture.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Compare and contrast multiple solutions and validate one solution to a given movement problem.
4.02 Create a movement problem based on given criteria; demonstrate and evaluate multiple solutions to that problem.
4.03 Compare and contrast two dance compositions in terms of space, time, and energy.
4.04 Identify possible aesthetic criteria for evaluating dance.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Demonstrate dance styles and concepts from various cultures.
5.02 Create dance compositions based on dance from various cultures.
5.03 Compare, contrast, and evaluate dances from various cultures and historical periods.
5.04 Investigate, explain, and evaluate dance forms using many resources including people in the community, videos, computer technology, and print sources.

5.05 Create projects that incorporate knowledge of various dance forms and innovators throughout historical time periods.
5.06 Analyze the role of dance in at least two different cultures or time periods.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Identify, explore, and explain the capabilities and limitations of the body.
6.02 Summarize strategies to prevent dance injuries.
6.03 Analyze the effects of healthy and unhealthy practices in dance.
6.04 Create an original warm-up and explain how warm-ups prepare the dancer mentally and physically for movement.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Create dance compositions integrating ideas and concepts from other content areas including English Language Arts, Mathematics, Science, and Social Studies.
7.02 Create a dance project that integrates various arts areas (dance, music, theatre arts, visual arts).
7.03 Formulate examples of concepts used in dance and other content areas.
7.04 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Define the role of an audience and performer in dance.
8.02 Demonstrate appropriate behaviors while watching, creating, and performing dance.
8.03 Identify and explore various dance related professions including those of dance critic, dance educator, and dance notator.

DANCE 9-12

Characteristics of the Adolescent/ Young Adult

The period of adolescence/young adulthood is a time of increasing maturity, responsibility, independence, and self-expression. Students at this level can tackle greater challenges as they move from concrete experiences to formulating and understanding abstract ideas and concepts. During the high school years, students focus on learning skills and concepts for work and life. They select pathways, set personal goals, and make career choices for the future.

The Learning Experience

Dance at the high school level builds on the K-8 dance experience or may stand alone as a sequential, discipline-based program. It places emphasis on aesthetic understandings and training the body as an instrument of communication and expression. By dancing, creating dances, and learning about dance as an art form, students use movement to develop their ability to communicate in a way that is different from the written or spoken word or other visual or auditory symbol systems.

Through a movement-based approach to learning, students develop higher order thinking skills through perceiving, analyzing, and making discriminating judgments about dance, as well as skills in problem-recognition and problem solving. Students are encouraged to explore the creative processes of choreography as a means to express personal ideas, thoughts, and perceptions. Technical expertise, artistic expression, and aesthetic judgment are enhanced through reflective practice, study, and evaluation of their own work and that of others.

Students continue to broaden their appreciation and understanding of dance as an art form through the study of dance history, theory, and philosophy. Students examine the relationship of dance to other content areas and the role and meaning of dance in various social, cultural, and historical contexts.

Presentations

Presentation of work is a natural progression in the study of dance. Students will have opportunities to demonstrate their work in many venues at the high school level. Performances are a culmination of the process of creating dance. The use of informances to demonstrate the process for how students arrive at a performance as a result of instruction is also appropriate at this level. Performing is a learning experience that helps students to define the roles of performers and audience members, teaches students to respond to and critique dance appropriately, and helps students to build confidence and

pride in their work. Performances also help foster an appreciation of dance as an art form and as a form of non-verbal communication.

Course of Study

At the high school level, students participate in a sequential course of study consisting of four courses with a modern-based approach: Dance I-IV. Additionally, two courses of Special Topics in Dance are available for development by the Local Education Agency (LEA). Special Topics may include Dance History, Ballet, or other dance courses. Students will create and maintain dance portfolios, which may be a combination of written and visual examples of their work. The high school dance curriculum is designed both for students who intend to pursue dance as a profession and students who have a general interest in dance.

Ideally, students have completed a K-8 program in dance before entering the high school dance program. Because this does not always occur, teachers in varying situations will need to modify objectives depending on the amount of previous instruction students have received in dance. In addition, the content, instruction, student outcomes, and evaluation methods should increase in sophistication at each course level, or whenever differentiation is necessary. Teachers should modify objectives appropriately to meet the instructional and development needs of each student.

DANCE I

Using a modern dance-based approach, Dance I explores movement as a creative art form. Student learning includes opportunities to develop kinesthetic awareness, proper body alignment, physical strength, flexibility, endurance, and care of the dance instrument while exploring improvisational and expressive movement and basic modern dance technique. Dance elements and basic principles of composition are studied and practiced. Through dance ensemble work, students use creative and critical thinking skills to create and communicate meaning through dance movement. Students experience the role of both choreographer and dancer and have opportunities to present their work. Through the study of dance in various cultures and historical periods, students broaden their understanding of dance as an art form. Students will explore a variety of career opportunities in dance as well as connections with other art forms and subject areas. Students will create a portfolio which contains written and/or visual examples of their work.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Recognize and demonstrate kinesthetic awareness through proper body alignment.
1.02 Recognize and demonstrate that different dance forms have various techniques and vocabularies.
1.03 Demonstrate and define basic modern dance vocabulary.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Employ the use of improvisation (free and structured) to discover and generate movement.
2.02 Explore movement with a partner or group and exhibit spontaneous decision-making to select movement for dance.
2.03 Identify and explore a range of stimuli (visual, auditory, tactile, kinesthetic) to create dance movement.
2.04 Recognize and explain how the creative process in dance is influenced by personal movement styles.
2.05 Observe, recall, and describe using main ideas and supporting details the use of dance elements in a variety of significant choreographic works.
2.06 Identify formulas and other abstract expressions to map and predict sequences and patterns that are used in creating dance.

2.07 Define and identify the choreographic principles of unity, variety, contrast, repetition, and transition.
2.08 Recognize and explain the use of lighting, setting, props, costumes, and other technical/theatrical elements in dance works.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives
3.01 Recognize and demonstrate the use of the human body as an instrument of expression.
3.02 Observe and discuss significant contemporary dance works with respect to historical, cultural, philosophical, and artistic perspectives.
3.03 Recognize and demonstrate understanding of how technical/theatrical elements used in a dance can influence its interpretation and meaning.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives
4.01 Identify a variety of artistic decisions that are required to create and perform dance.
4.02 Identify and discuss possible aesthetic criteria for evaluating dance including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements (variety, contrast, unity, transition, and repetition) and choreographer's intent.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives
5.01 Identify ways that dance reflects, records, and influences history.
5.02 Identify patterns, relationships, and trends dance plays in at least two different cultures and discuss how aesthetic judgments vary between them.
5.03 Research the origins of and the universal themes of dance.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives
6.01 Demonstrate capabilities and limitations of the body through movement exploration.
6.02 Identify and discuss functions of muscle groups and bone structure (flexion, extension, circumduction, rotation, abduction, adduction, and hypertension).

6.03 Identify and explain personal responsibilities necessary to perform dance.
6.04 Identify issues (fact, propaganda, and opinion) affecting the health and care of the dance instrument to make informed decisions.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify, conclude, or predict connections between dance and other content areas by applying criteria for evaluation.
7.02 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.
8.02 Demonstrate understanding of concentration and focus as part of the role of a performer of dance.
8.03 Identify career related to dance in contemporary society.
8.04 Determine the economic challenges facing professional dance companies in America and other countries.
8.05 Demonstrate personal progress through the creation and use of a dance portfolio containing written and/or visual samples of student work.

DANCE II

Dance II uses a modern dance-based approach and follows Dance I. Dance II emphasizes students' acquisition of intermediate movement skills and refined motor control through the study of various modern dance techniques. Students learn to take responsibility for their personal health and to care for their dance instrument. Through dance ensemble work, students continue to explore improvisation, dance elements, and composition as both dancer and choreographer. Students present the skills they have learned to selected audiences and learn basic technical/theatrical skills for dance production. Students extend their understanding of dance as an art form through a consideration of aesthetic and philosophical perspectives. Further awareness is enhanced through the study of dance history from ancient to medieval periods, the exploration of dance through a variety of cultural contexts, and dance as a career choice. Students will maintain a portfolio which contains written and/or visual examples of their work.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate kinesthetic awareness through the consistent use of proper body alignment.
1.02 Explore and demonstrate the use of a variety of dance techniques and vocabularies.
1.03 Demonstrate the use of intermediate modern dance technique focusing on articulation, strength, flexibility, agility, and coordination.
1.04 Demonstrate the ability to plan, organize, memorize, and accurately perform extended movement sequences.
1.05 Demonstrate understanding through applying the use of the dance element of space (locomotor, non-locomotor/axial, pathways, direction, levels, shape, personal space, general space).
1.06 Demonstrate understanding through applying the use of the dance element of time (tempo, beat, rhythm, accent, organic rhythm).
1.07 Demonstrate understanding through applying the use of the dance element of movement energy/dynamics (flow, space, time, weight).

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Employ the use of improvisation to discover and generate movement for choreography.

2.02 Recognize and demonstrate that improvisation with others can release intuitive movement possibilities.
2.03 Choreograph a simple dance focusing on a selected stimulus (visual, auditory, tactile, kinesthetic).
2.04 Combine the creative process with personal movement style to produce a movement sequence.
2.05 Classify and discuss the relationships of dance elements in compositions.
2.06 Apply the use of formulas and other abstract expressions to map and predict the use of structures in movement sequences.
2.07 Employ the choreographic principles of unity, variety, contrast, repetition, and transition in a movement study.
2.08 Illustrate and compute through charts, formulas, or diagrams how the use of technical/theatrical elements can affect the choreographic structure and intent.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Refine and articulate the use of the human body as a tool for communication.
3.02 Explain how personal experience influences the interpretation of a dance.
3.03 Analyze and examine the influence of technical/theatrical elements on interpretation and meaning in dance.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Employ and interpret the use of creative and critical thinking to explore movement possibilities within a given structure or problem to determine the best course of action.
4.02 Formulate and answer aesthetic questions examining issues including what makes a particular dance that dance, how much a dance can be changed by an individual before it becomes a different dance, and defining dance.
4.03 Critique the works of selected choreographers by gaining insight and drawing conclusions through research and observation.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Identify the purpose and function of dance in a selected ethnic cultures.
5.02 Examine and describe the role of the dancer in society as an expressive artist, performer, participant, and creator of artistic values.

5.03 Identify and demonstrate an understanding of the development of dance from Ancient through Medieval periods, focusing on the purpose of dance, dance genres, artistic conflicts and resolutions, significant contributors, and innovations.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Execute movements of various body parts and the body as a whole.
6.02 Demonstrate understanding of basic principles of anatomy and kinesiology while performing movement.
6.03 Formulate a plan for meeting personal goals as a dancer by outlining logical steps and organizing resources.
6.04 Research challenges (fact, propaganda, and opinion) facing professional dancers in maintaining healthy lifestyles.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify, conclude, or predict commonalities and differences between dance and other content areas with regard to fundamental concepts, materials, elements, and ways of communicating meaning.
7.02 Demonstrate the use of a variety of technology to enhance or alter the movement experience.
7.03 Make predictions by using data analysis and probability to solve problems related to dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Identify and demonstrate understanding of the role of an audience in dance.
8.02 Demonstrate the use of concentration and focus as part of the role of a performer of dance.
8.03 Identify dance as a vocation and profession and relate the discipline of dance to other aspects of life.
8.04 Demonstrate personal progress through the creation and use of a dance portfolio containing written and/or visual samples of student work.

DANCE III

Dance III uses a modern dance-based approach and follows Dance II. Dance III emphasizes the study of dance as a creative and expressive art form. Students demonstrate a commitment to personal fitness and to attaining an intermediate level of technical skill and performing with greater fluency, precision, and articulation. Students combine the use of improvisation, dance elements, choreographic principles, and technical/theatrical elements to explore the creation of meaningful dance compositions. Students are encouraged to communicate personal feelings, thoughts, ideas, and concepts through the skillful use of dance movement and to present their choreography to selected audiences. Through the use of aesthetic criteria, students analyze and evaluate in a constructive manner the impact of their own choreography and the work of others. Students explore integration through the creation of interdisciplinary projects and continue their study of dance through cultural and historical viewpoints with an emphasis on the development of dance from the Renaissance through Romantic periods. Students will maintain a portfolio which contains written and/or visual examples of their work.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate kinesthetic awareness with consistency through the use of proper body alignment with various dance techniques.
1.02 Analyze and use different dance techniques and vocabularies by comparing, contrasting, and summarizing to make informed decisions.
1.03 Demonstrate consistency and reliability in performing intermediate to advanced modern dance technique.
1.04 Scrutinize for accuracy the performance of a selected dance and summarize findings in a written format using rules of standard English.
1.05 Choreograph a dance clearly illustrating at least two dance elements (space, time, energy/dynamics).

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Assess the use of improvisation to solve movement problems individually and with a group.
2.02 Demonstrate partner skills including: copying, leading and following, mirroring, flocking, and weight-sharing.
2.03 Analyze the use of differing stimuli in personal choreography.

2.04 Relate one's creative process to personal movement style.
2.05 Analyze the use of dance elements and their relationships in compositions.
2.06 Create dance compositions using various choreographic structures to vary the form (canon, AB, ABA, theme and variation, rondo).
2.07 Create dance compositions using the choreographic principles of unity, variety, contrast, repetition, and transition.
2.08 Plan and create dance compositions featuring various technical/theatrical elements within a given time frame.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives
3.01 Communicate personal feelings and ideas through movement with individual style and clarity.
3.02 Create a dance that effectively communicates a social theme.
3.03 Plan and incorporate technical/theatrical elements in dance to enhance the meaning of original choreography.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives
4.01 Choreograph a dance and revise it over time articulating the reasons for the artistic decisions made.
4.02 Apply selected aesthetic criteria to analyze personal choreography and that of others.
4.03 Relate and examine viewer opinions about dance with peers in a supportive and constructive manner.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives
5.01 Choreograph dance movement studies demonstrating the dance styles of a selected ethnic culture.
5.02 Analyze the role of dance between two cultures or time periods by comparing, contrasting, and summarizing to make informed decisions.
5.03 Analyze the development of dance from the Renaissance through Romantic periods focusing on the purpose of dance, dance genres, artistic conflicts and resolutions, significant contributors and innovations.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Monitor and record growth in personal body awareness through dance.
6.02 Compare and contrast functions of muscle groups in performing dance movement.
6.03 Demonstrate personal commitment and discipline necessary to achieve success in meeting personal goals as a dancer.
6.04 Analyze historical and cultural images of the body in dance by comparing, contrasting, and summarizing the body image in contemporary media.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Create an interdisciplinary project based on a theme including dance and two other content areas.
7.02 Demonstrate understanding of mathematical concepts using relationships among fractions, decimals, or percents through creating dance compositions.
7.03 Create an interdisciplinary project using selected technologies and dance.
7.04 Compute a budget for a selected dance production by organizing, estimating, predicting, and analyzing expense and resources needed.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Demonstrate the consistent use of concentration and focus as part of the role of a performer of dance.
8.02 Research and explain opportunities for involvement in dance using main ideas and supporting details.
8.03 Analyze personal progress through the creation and use of a dance portfolio of written and/or visual samples of student work.

DANCE IV

Dance IV uses a modern dance-based approach, and follows Dance III. Dance IV provides students with the opportunity to develop an advanced level of dance technique and refine their skills as both choreographer and performer. Students apply their creative and technical knowledge and skills through a variety of production and performance opportunities. Using expanded aesthetic criteria students analyze, synthesize, and evaluate their own choreography as well as works of others.

Students strive to clearly express ideas as they examine the creative process of integrating movement with choreographic intent. The development of dance during the Twentieth Century and into the contemporary era is a major focus of Modern Dance IV. Studies include the purposes of dance, dance genres and styles, artistic conflicts and resolutions, innovations, social issues, technological applications, and significant contributors. Students learn to assess personal health and fitness, develop and achieve personal dance goals, and integrate knowledge and skills with a variety of other content areas. Students will maintain a portfolio which contains written and/or visual examples of their work.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate kinesthetic awareness with a high level of consistency and reliability through the use of proper body alignment while performing dance.
1.02 Choreograph dances exemplifying a selected dance technique.
1.03 Demonstrate a high level of consistency and reliability in performing advanced modern dance technique.
1.04 Revise, refine, and evaluate for accuracy the performance of a selected dance.
1.05 Choreograph a dance featuring the use of all basic dance elements.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Validate the use of improvisation in choreography.
2.02 Justify the use of cooperative skills in improvisation and choreography.
2.03 Validate the selection and use of stimuli in personal choreography.
2.04 Improvise, create, and perform dances based on own ideas and concepts from other sources.
2.05 Utilize and manipulate various structures and/or forms of dance in dance compositions.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives

3.01 Integrate movement with choreographic intent to communicate ideas with individual style and clarity.
3.02 Compare, contrast, and summarize creative decisions made to communicate meaning in two personal choreographic works.
3.03 Critique how effectively technical/theatrical elements in personal choreography and the works of others affect the meaning of dance.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives

4.01 Critique the creative process used in choreographing a dance articulating what was lost or gained by artistic decisions made.
4.02 Formulate and justify a personal set of aesthetic criteria for dance.
4.03 Write a critique using rules of standard English of a live dance performance from an audience member perspective.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives

5.01 Choreograph dances demonstrating the style of noted twentieth century and contemporary choreographers.
5.02 Perform and describe the similarities and differences between two contemporary forms of dance or two choreographers.
5.03 Evaluate the development of dance during the Twentieth Century and contemporary eras focusing on the purpose of dance, dance genres and styles, artistic conflicts and resolutions, significant contributors, and innovations.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Validate that dance is a way of heightening body awareness.
6.02 Create a dance demonstration explaining basic principles of anatomy and kinesiology.
6.03 Assess consequences of personal actions, commitment, and discipline necessary to consistently achieve dance goals.
6.04 Assess personal health and fitness as a dancer.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Explain how works of art in different media from the same culture or time period can reflect the artistic, cultural, and historical context.

7.02 Predict and evaluate by using data analysis and probability how technology can reinforce, enhance, or alter the dance concept and performance.

7.03 Make predictions by using data analysis and probability to solve problems relating to dance and science.

7.04 Evaluate the use of mathematical concepts and relationships in created dance compositions.

7.05 Compare and contrast various literary forms with those of dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Write a critique of live dance viewed as an audience member.

8.02 Demonstrate the use of concentration and focus with a high level of consistency and reliability as part of the role of a performer of dance.

8.03 Assess the role of dance in society as an expressive art form, entertainment, conveyor of artistic values, and contributor to the accomplishments of civilization.

8.05 Interpret information about the United States and world economic systems as they relate to the arts industry.

8.06 Critique and evaluate personal progress through the creation and use of a dance portfolio of written and/or visual samples of student work.

SPECIAL TOPICS DANCE I

Special Topics Dance I is a basic framework of goals and objectives relating to dance as an art form. Opportunities for creating, performing, responding to, and understanding dance are emphasized. This course is designed to support curricular initiatives at the local level. Courses such as Dance History, Ballet I, and Dance Appreciation are examples of appropriate courses that will follow this framework. Although many electives will have a specific emphasis, the goals and objectives for Special Topics I should be addressed to some extent. Students will maintain a portfolio which contains written and/or visual examples of their work.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Recognize and demonstrate the use of proper body alignment.
1.02 Recognize and demonstrate understanding that dance has different forms, techniques, and vocabularies.
1.03 Demonstrate the use of basic dance technique.
1.04 Demonstrate the ability to memorize and accurately perform basic movement sequences.
1.05 Explore and demonstrate understanding of the dance element of space.
1.06 Explore and demonstrate understanding of the dance element of time.
1.07 Explore and demonstrate the understanding of the dance element of movement energy/dynamics.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Explore, select, and demonstrate movement for a dance with a partner or group.
2.02 Identify and explore a range of stimuli (visual, auditory, tactile, kinesthetic) to create dance movement.
2.03 Identify how the creative process in dance is influenced by personal movement styles.
2.04 Observe, recall, and describe using main ideas and supporting details the use of dance elements in a variety of significant choreographic works.
2.05 Identify formula and other abstract expressions to map and predict variations of sequences and patterns in creating dance.

2.06 Define and identify the choreographic principles of unity, variety, contrast, repetition, and transition.
2.07 Recognize and explain the use of lighting, setting, props, costumes, and other technical/theatrical elements in dance works.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives
3.01 Recognize and demonstrate the human body as an instrument of expression.
3.02 Observe and discuss significant historical and contemporary dance compositions.
3.03 Identify how the technical/theatrical elements in a dance can influence its interpretation and meaning.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives
4.01 Identify a variety of artistic decisions that are made in creating and performing dance.
4.02 Identify and discuss possible aesthetic criteria for evaluating dance including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements (variety, contrast, unity, transition, and repetition) and choreographer's intent.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives
5.01 Recognize ways that dance reflects and records history.
5.02 Identify the patterns, relationships, and trends in the role dance plays in various cultures and discuss how aesthetic judgments vary from culture to culture.
5.03 Research the origins of and the universal themes of dance.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives
6.01 Demonstrate capabilities and limitations of the body through movement exploration.
6.02 Identify and discuss functions of muscle groups and bone structure.
6.03 Identify and explain personal responsibilities necessary to perform dance.
6.04 Identify issues (fact, propaganda, and opinion) affecting the health and care of the dance instrument.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify, conclude, or predict connections between dance and other content areas by applying criteria for evaluation.

7.02 Use technology as a tool for exploring and creating dance.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.

8.02 Demonstrate concentration and focus as part of the role of a performer of dance.

8.03 Identify careers related to dance in contemporary society.

8.04 Demonstrate personal progress through the creation and use of a portfolio of written and/or visual samples of student work.

SPECIAL TOPICS DANCE II

Special Topics Dance II is a sequential course designed to build upon the knowledge and skills gained in Special Topics Dance I. This course is designed to support curricular initiatives at the local level. Courses such as Ballet II or other second level specialized dance courses are examples of appropriate courses that will follow this framework. Although many electives will have a specific emphasis, the goals and objectives for Special Topics II should be addressed to some extent. Opportunities to further investigate, develop, express, and assess creating, performing, responding to, and understanding dance are encouraged. Students will maintain a portfolio which contains written and/or visual examples of their work.

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will identify and demonstrate elements and skills in dance. (National Standard 1)

Objectives

1.01 Demonstrate with consistency the use of proper body alignment.
1.02 Explore and identify dance techniques and vocabularies.
1.03 Demonstrate the use of intermediate dance technique focused on articulation, strength, flexibility, agility, and coordination.
1.04 Demonstrate the ability to memorize and accurately perform extended movement sequences.
1.05 Apply and demonstrate understanding of the dance element of space.
1.06 Apply and demonstrate understanding of the dance element of time.
1.07 Apply and demonstrate understanding of the dance element of movement energy/dynamics.

COMPETENCY GOAL 2: The learner will understand choreographic principles, processes, and structures. (National Standard 2)

Objectives

2.01 Demonstrate the use of movement exploration with others to release intuitive movement possibilities.
2.02 Choreograph a simple dance focusing on a selected stimulus (visual, auditory, tactile, kinesthetic).
2.03 Combine the creative process and personal movement style to produce a movement sequence.
2.04 Classify and discuss the relationships of dance elements in compositions.
2.05 Apply various choreographic structures to movement sequences.

2.06 Employ the choreographic principles of unity, variety, contrast, repetition, and transition in a movement study.
2.07 Illustrate and compute through charts, formulas, or diagrams how the use of technical/theatrical elements used in a dance can affect the choreographic structure and intent.

COMPETENCY GOAL 3: The learner will understand that dance can create and communicate meaning. (National Standard 3)

Objectives
3.01 Refine and articulate the use of one's body as a tool for communication.
3.02 Explain how personal experiences influence the interpretation of a dance.
3.03 Analyze the technical/theatrical elements used in dance and examine their influence on interpretation and meaning.

COMPETENCY GOAL 4: The learner will apply and demonstrate critical and creative thinking skills in dance. (National Standard 4)

Objectives
4.01 Employ and interpret the use of creative and critical thinking to explore movement possibilities within a given structure or problem to determine the best course of action.
4.02 Formulate and answer aesthetic questions examining issues including what makes a particular dance that dance, how much a dance can be changed by an individual before it becomes a different dance, and defining dance.
4.03 Critique the works of selected choreographers by gaining insight and drawing conclusions through research and observation.

COMPETENCY GOAL 5: The learner will demonstrate and understand dance in various cultures and historical periods. (National Standard 5)

Objectives
5.01 Identify important dance innovations in past and contemporary cultures.
5.02 Examine and describe the role of the dancer in society as an expressive artist, performer, participant, creator of artistic values, and contributor to accomplishments of civilization.
5.03 Identify and demonstrate an understanding of the development of dance in various cultures throughout history focusing on the purposes of dance, dance genres, artistic conflicts and resolutions, significant contributors, and innovations.

COMPETENCY GOAL 6: The learner will make connections between dance and healthful living. (National Standard 6)

Objectives

6.01 Demonstrate and explore movements of various body parts and the body as a whole.
6.02 Identify and apply understanding of basic principles of anatomy and kinesiology.
6.03 Formulate a plan by outlining logical steps and organizing resources for meeting personal goals as a dancer.
6.04 Research challenges (fact, propaganda, and opinions) facing professional dancers in maintaining healthy lifestyles.

COMPETENCY GOAL 7: The learner will make connections between dance and other content areas. (National Standard 7)

Objectives

7.01 Identify, conclude, or predict commonalities and differences between dance and other content areas with regard to fundamental concepts, materials, elements, and ways of communicating meaning.
7.02 Use a variety of technology to enhance or alter the movement experience.

COMPETENCY GOAL 8: The learner will understand dance as an art form with a range of opportunities for involvement.

Objectives

8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.
8.02 Demonstrate concentration and focus as part of the role of a performer of dance.
8.03 Identify dance as a vocation and profession and relate the discipline of dance to other aspects of life.
8.04 Evaluate personal progress through the creation and use of a portfolio of written and/or visual samples of student work.

GLOSSARY

Dance Standard Course of Study

AB: A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA: A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Abduction: The movement of a body part away from the midline.

Abstract: To remove movement from a particular or representative context and, by manipulating it through the elements of space, time, and energy, create a new sequence or dance that retains the essence of the original.

Accumulation: Repeating a sequence with the addition of one movement each time (e.g. 1, 12, 123, etc).

Adduction: The movement of a body part toward the midline.

Aesthetic criteria: Standards on which to make judgments about the artistic merit of a work of art.

Alignment: Proper anatomical placement.

Call and Response: An African tradition which refers to a dance leader who calls out or demonstrates dance steps to which the group responds by repeating or performing the correct steps or combination.

Canon: Movement which is performed identically but with multiple entry points.

Choreographic structure: The specific compositional forms in which movement is structured to create a dance, such as theme, variation, canon, ABA, rondo, etc.

Choreography: 1. The process of making a dance which involves the understanding of choreographic principles, processes, and structures. 2. The product that results from the process of choreography.

Circumduction: The movement of a body part so that its end follows a circular pathway.

Composition: 1. A dance which has been created. 2. The way in which the parts of a dance are put together to form a whole.

Contrast: To compare or oppose two contrasting movements to show their differences. Movements might be different in terms of energy, space, design, or time.

Design: The general form of arrangement of movement or technical elements.

Dynamics: The energy of movement expressed in varying intensity, accent, and quality.

Effort actions: Press, flick, punch, float, slash, glide, wring, dab.

Effort: Actions, as defined by Rudolf Laban, that are analyzed in terms of weight, time, space, and flow factors.

Energy: The amount of tension or stress of a movement; the flow and control of force. It is defined by the degrees of impetus and follow through which are employed.

Ensemble: 1. A group of dancers. 2. A feeling of continuity or togetherness that exists in performing dance.

Extension: Increasing the angle of a joint.

Flexion: A bending or folding movement in which the angle of a joint decreases.

Flocking: A group activity that changes leaders as directions change.

Form: The overall structural organization of a dance composition (e.g. AB, ABA, Call and Response, etc).

General space: A defined area of space through which dancers can travel using all the available space.

Genre: A type or category of dance (e.g. jazz, modern, ballet, etc).

Gesture: A movement of the body or a part of the body used to express an idea or emotion. Such movement could include a wave, handshake, head nod, shaking of the fist, etc. Ritual gestures may include gestures that are part of ceremonies or functional gestures such as brushing teeth or washing clothes.

Hyperextension: Extreme extension of a joint.

Improvisation: Movement that is created spontaneously, occurring within free or highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration.

Informance: A sharing or showing of dance that demonstrates the process for how students arrive at the product or performance as a result of instruction, rather than focusing solely on the end result. An informance may include explanation or discussion.

Interdisciplinary dance: A dance experience that explores specific dance concepts and related concepts from other content areas or disciplines.

Kinesthetic awareness: The ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing dance.

Labanotation: A symbolic notation for recording human and animal movement developed by Rudolph Laban.

Levels: The height of the dancer in relation to the floor. Levels in space are referred to as high, middle, and low.

Locomotor movement: Movement that travels from place to place, usually identified by weight transference. Basic locomotor movements are walk, run, leap, hop, jump, skip, slide, and gallop.

Manipulation: A choreographic tool that helps to change and develop a movement or phrase.

Mirroring: A partnering activity that involves simultaneously following a leader's movement while facing that leader.

Narrative: A choreographic structure that is representational and in the form of a story.

Negative space: The empty or open space created when the body makes a shape.

Non-locomotor/axial movement: Any movement that does not travel, but uses the available space in any direction or movement organized around the axis of the body (axial movement). Bending, twisting, stretching, and swinging are examples of axial movement.

Pantomime: Simulation of reality through movement.

Pathway: The path traced as movement proceeds through space. A pathway may be either on the floor or through the air and is constructed of straight and/or curved lines.

Pedestrian movement: Everyday movement that may be incorporated into a dance.

Performance: 1. To execute movements. 2. A presentation of dance choreography.

Personal space: The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions, both near and far from the body's center.

Phrase: A brief sequence of related movements that have a sense of rhythmic completion.

Positive space: The filled space created by the body when a shape is made in space.

Retrograde: A compositional manipulation in which the movements in a phrase are performed from the end to the beginning as if rewinding the movements.

Rhythm: A structure of movement patterns in time.

Rondo: A form based on alternation between a repeated section (A) and contrasting episodes (B, C, etc) i.e. ABACA.

Rotation: The pivoting of a bone on its axis (internal-toward the body midline; external-away from the body midline).

Sequence: The continuation and order in which a series of movements and shapes occurs.

Shape: The spatial contour the body makes such as curved, angular, twisted, straight, symmetrical, or asymmetrical.

Space: The unlimited area which extends in all directions and within which all things exist. It involves use of level, pathway, shape, positive and negative space, general and personal space, size, focus, and direction.

Style: A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Technology: Electronic media that can be used in dance such as videotapes, camcorders, CD and cassette players, stage lighting and sound, cameras, and computer software and hardware.

Tempo: The speed of a movement such as fast, moderate, or slow.

Theme and variation: A form in which an initial theme is established and then followed by variations. The variations are excursions from or alternative treatments of this basic theme without altering its essential character.

Theme: The underlying idea/motif or intent used to create movement.

Time: A concept which organizes movement; it encompasses tempo, rhythm, and duration.

Transition: Organize connection between dance movements that maintains flow and continuity in the dance.

Unison: Movements which are performed simultaneously and identically by more than one dancer.

Unity: A feeling of wholeness in a dance which is achieved when all of the parts work well together.

Variation: Manipulation of the original movement without losing the intent and character.

Warm-up: Movements and/or movement phrases designed to raise the core body temperature, move the body through a preparatory range of movement, and bring the mind into focus for the dance.

MUSIC

Basis for Music

Music has always been part of our lives. It is deeply imbedded in our existence, adding depth and dimension to our environment, exalting the human spirit, and contributing in important ways to our quality of life. Music is one of the primary ways we learn about ourselves, others, actions and consequences, and traditions and beliefs. Music is one of the fundamental ways human beings create and communicate meanings. All students, regardless of age, cultural heritage, ability, or financial circumstances, should participate fully in the highest quality musical experiences possible.

Music program

The music program is designed as a comprehensive, standards-based course of study that will allow students to become musically literate. Music education helps students express and interpret meaning. Through music, students increase their awareness of rich and diverse cultures, beliefs, and societies of humankind. As students examine the role of music throughout history and in different cultures, they develop respect for diversity.

Learning needs

A quality K-12 music program addresses the learning needs of the whole child. Studies in music address the physical, emotional, social, intellectual, and aesthetic development of children. Music engages students by providing an experiential approach to the learning experience. Music study allows learners to be successful by addressing various learning styles and intelligences.

The processes of learning, creating, and understanding music are the primary goals of the music program. While performance is an important aspect of music study, it does not substitute for students' development of creative processes and of broader integrated experiences and understandings. Through creating, students are able to be imaginative, think critically, and approach tasks in new or different ways. Students develop aesthetic awareness and learn to evaluate and validate their work and the choices they make. Students also look outside themselves, discovering and demonstrating respect for the efforts and work of others.

Content Integration

Content integration is a natural component of the music program. Students synthesize and apply knowledge of music in relation to other content areas. Students recognize inter-relationships and differences between music and other arts areas as well as areas outside the arts.

Through music study, students also develop and refine skills in reading, writing, and mathematics. They explore music as a science and from a cultural/historical perspective. By making appropriate connections with other areas of the curriculum, students are able to strengthen their understanding of both music and other content areas.

Technology

Students use technology in a variety of ways as a tool for exploring music. Compact disc, cassette, and video recordings help bring the world of music into the classroom, allowing students to see and hear the wide scope of music literature that exists, and introduce students to people and events that have shaped music history. Video and audio recordings are used to help students note their own development and evaluate their progress. The internet, electronic musical instruments, and computer software and hardware provide students with the opportunity to study music in many ways including researching, practicing skills, composing, arranging, orchestrating, and publishing musical works.

Assessment

Assessment is an integral part of instruction. A combination of teacher, peer, and self-assessment should be employed. The method of assessment used will depend on the purpose of the assessment. Appropriate assessment must be authentic and linked to learning targets that are identified in the North Carolina *Standard Course of Study*. Student assessment will take place in many forms including observation, questioning, discussion, rubrics, checklists, written products, and performance assessments. Students may keep written, audio and/or video portfolios as part of their study in music. The assessment process is an ongoing part of the teaching and learning cycle, and should be used to diagnose, monitor, and summarize student learning.

Course of Study

The North Carolina *Standard Course of Study* (SCS) provides a comprehensive framework for music in the public schools. The SCS communicates what students should know and be able to do as a result of instruction at each grade level or from a course. Content and skills are not limited to particular materials or methodology, and can be delivered through multiple approaches and materials. Specific teaching strategies, materials, and other information will be addressed in support documents.

The competency goals for the Music SCS parallel the *National Standards for Arts Education,* developed by the Consortium of National Arts Education Associations. The curriculum for each grade level and

course includes a heading, foci, strands, competency goals, and objectives.

Every aspect of music study, including courses such as Band, Chorus, or Orchestra, should provide instruction in the components of creating, performing, listening to, and analyzing music, in addition to focusing on specific course subject matter. The degree of emphasis placed on each component may vary, depending upon the specific objectives of the course curriculum.

This SCS is organized in a grade-by-grade (K-8) and course-by-course (9-12) format. Because of the broad base of knowledge and skills involved in creating, performing, responding to, and understanding music, all experiences and learning must occur in a comprehensive, sequential, and standards-based manner. This SCS describes a thirteen-year program (K-12). Because students may enter studies in music at various points along this continuum, teachers may use this program of study to determine students' individual instructional levels and adapt objectives accordingly. Students at the high school level will have the option of studying music as an area of interest, or specializing in studies to prepare them for a career in music.

Strands

The strands define the major elements of music that are relevant across grade levels and provide unifying threads of understanding supported by the goals and objectives of the SCS. Creating, Performing, Responding, and Understanding are the strands in which all aspects of music can be defined:

- **Creating:** Refers to expressing ideas and feelings through improvising, composing, or arranging music.
- **Performing:** Refers to presenting or demonstrating an existing work, informally or formally; a process that calls upon the technical, expressive, and interpretive skills of the learner.
- **Responding:** Refers to listening, analyzing, critiquing, describing, evaluating, and moving to musical works.
- **Understanding:** Refers to synthesizing knowledge of music in relation to history, culture, heritage, other content areas, ideas, and life-long learning.

MUSIC K-2

Characteristics of the Young Elementary School Student

The primary school years are a period of tremendous adjustment and growth. Students are making transitions from home or pre-school settings to structured school settings. Children in grades K-2 are naturally curious learners. They are usually eager to try new things, and have the ability to create freely. Thus, the K-2 music program provides an experiential environment.

The Learning Experience

The K-2 music program is designed to encourage children's natural enthusiasm for music. For many children, this is their first experience with any type of structured music class. Through singing, playing instruments, creating, moving, guided listening, and other experiential involvement, young children discover and develop their musical abilities. Students learn to recognize and demonstrate the basic musical elements of melody, rhythm, harmony, texture, tempo, dynamics, timbre, and form.

Content Integration

Content integration is a natural way for young children to acquire meaning from their world. The ideal elementary program provides rich integration in the areas of English Language Arts, Mathematics, Science, Social Studies, and other content areas both within and outside of the arts. Music can be a vehicle for understanding major concepts that occur across content areas such as patterns, cycles, and processes. Music is used to reinforce and helps students learn mathematics skills such as counting and grouping, emerging literacy skills such as sound/symbol correspondence, and the writing process. Students are encouraged to model character traits such as respect, responsibility, kindness, integrity, courage, perseverance, self-discipline, and good judgment through their participation in music.

Presentations

Many young children are creatively uninhibited, and tend to be eager to perform their accomplishments in front of a willing audience. The desire to present their learnings is a normal progression. The creative process motivates students to share, analyze, and evaluate their own work, and the work of others.

Opportunities for informal sharing are developmentally appropriate at the K-2 level. Informances may be used to demonstrate the process for how students arrive at the product or performance as a result of instruction, rather than focusing solely on the end result. Presenting what has been studied or created in the music class is a learning experience that helps children define

the roles of performers and audience members, teaches students to respond to and critique music appropriately, and helps students build confidence and pride in their work. Sharing musical experiences also helps students foster an appreciation of music as an art form and as a form of communication.

Program Continuity

Throughout the curriculum objectives progress from one grade level to the next. Some objectives may recur at more than one grade level; however, the content, instruction, student outcomes, and evaluation methods should increase in sophistication at each grade level, or whenever differentiation is appropriate. Teachers should modify objectives appropriately to meet the instructional and developmental needs of each student. The K-2 music program prepares students to continue music studies at the upper elementary school level.

MUSIC - Kindergarten

Kindergarten is the entry level for study in music. Learning is primarily experiential. Focus areas at this level include:

- Developing appropriate vocal and instrumental practices
- Developing beginning skills in improvising and creating music
- Reading simple rhythmic and melodic notation
- Developing beginning skills in listening to, analyzing, and evaluating music
- Developing understanding of music in relation to history, culture, and other content areas
- Showing respect for the efforts of others

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will sing, alone and with others, a varied repertoire of music. (National Standard 1)

Objectives

1.01 Recognize and demonstrate the difference between speaking and singing voices.
1.02 Match pitch within a developmentally appropriate range.
1.03 Sing with correct posture.
1.04 Respond to the cues of a conductor.
1.05 Sing a variety of music.
1.06 Show respect for the singing efforts of others.

COMPETENCY GOAL 2: The learner will play on instruments, alone and with others, a varied repertoire of music. (National Standard 2)

Objectives

2.01 Recognize and play pitched and unpitched instruments.
2.02 Echo simple rhythmic patterns.
2.03 Play with appropriate technique and posture.
2.04 Demonstrate a steady beat.
2.05 Respond to the cues of a conductor.
2.06 Play a varied repertoire of music.
2.07 Show respect for the instrumental playing efforts of others.

COMPETENCY GOAL 3: The learner will improvise melodies, variations, and accompaniments. (National Standard 3)

Objectives

3.01 Improvise a response by singing, playing, and or moving to given rhythmic and melodic phrases.
3.02 Improvise simple rhythmic and melodic ostinati.
3.03 Improvise simple rhythmic variations using familiar pentatonic melodies.
3.04 Improvise short songs and instrumental pieces using a variety of sound sources.
3.05 Show respect for the improvisational efforts of others.

COMPETENCY GOAL 4: The learner will compose and arrange music within specified guidelines. (National Standard 4)

Objectives

4.01 Select musical sounds to accompany readings or dramatizations.
4.02 Compose a simple melody using at least two pitches.
4.03 Compose a simple rhythmic pattern using quarter and eighth note and quarter rest durations.
4.04 Show respect for the composing and arranging efforts of others.

COMPETENCY GOAL 5: The learner will read and notate music. (National Standard 5)

Objectives

5.01 Read simple rhythmic notation including quarter notes, eighth notes, and quarter rests.
5.02 Read simple melodic notation.
5.03 Show respect for the reading and notating efforts of others.

COMPETENCY GOAL 6: The learner will listen to, analyze, and describe music. (National Standard 6)

Objectives

6.01 Identify same/different and call/response sections in music.
6.02 Demonstrate perceptual skills by answering questions about aural musical examples of various styles and cultures.
6.03 Identify sound sources visually and aurally.
6.04 Respond through purposeful movement to prominent music characteristics while listening to music.
6.05 Show respect while listening to and analyzing music.

COMPETENCY GOAL 7: The learner will evaluate music and music performances. (National Standard 7)

Objectives

7.01 Relate personal reactions to music selections.
7.02 Demonstrate respect for the musical efforts and opinions of others.

COMPETENCY GOAL 8: The learner will understand relationships between music, the other arts, and content areas outside the arts. (National Standard 8)

Objectives

8.01 Recognize commonalities between music and the other arts.
8.02 Identify ways in which the principles and subject matter of other content areas taught in the school including English Language Arts, Mathematics, Science, and Social Studies are related to those of music.
8.03 Demonstrate the character traits of responsibility, self-discipline, and perseverance while informally or formally participating in music.

COMPETENCY GOAL 9: The learner will understand music in relation to history and culture. (National Standard 9)

Objectives

9.01 Identify aural examples of music from various historical periods and cultures.
9.02 Identify various uses of music.
9.03 Identify roles of musicians.
9.04 Show respect for music from various cultures and historical periods.

MUSIC - Grade 1

The study of music is cumulative and sequential to include learning from the previous grade level. Learning at this grade level is primarily experiential. Focus areas include:

- Developing appropriate vocal and instrumental practices
- Developing skills in improvising and creating music
- Recognizing simple symbols and terms
- Reading and notating melodic and rhythmic patterns
- Developing skills in listening to, analyzing, and evaluating music
- Developing understanding of music in relation to history, culture, and other content areas
- Showing respect for the efforts of others

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will sing, alone and with others, a varied repertoire of music. (National Standard 1)

Objectives

1.01 Recognize and demonstrate the difference between speaking and singing voices.
1.02 Match pitch within a developmentally appropriate range, using head tones.
1.03 Sing with correct posture.
1.04 Respond to the cues of a conductor.
1.05 Sing a variety of music representing diverse genres, styles, and cultures.
1.06 Show respect for the singing efforts of others.

COMPETENCY GOAL 2: The learner will play on instruments, alone and with others, a varied repertoire of music. (National Standard 2)

Objectives

2.01 Recognize and play pitched and unpitched instruments.
2.02 Play with increased rhythmic accuracy.
2.03 Play with appropriate technique and posture.
2.04 Demonstrate and maintain a steady beat.
2.05 Respond to the cues of a conductor.
2.06 Play a varied repertoire of music.
2.07 Show respect for the instrumental playing efforts of others.

COMPETENCY GOAL 3: The learner will improvise melodies, variations, and accompaniments. (National Standard 3)

Objectives

3.01 Improvise an appropriate response to given rhythmic and melodic phrases.
3.02 Improvise simple rhythmic and melodic ostinati and ostinato accompaniments.
3.03 Improvise simple rhythmic variations of familiar melodies.
3.04 Improvise short songs and instrumental pieces using a variety of sound sources.
3.05 Show respect for the improvisational efforts of others.

COMPETENCY GOAL 4: The learner will compose and arrange music within specified guidelines. (National Standard 4)

Objectives

4.01 Select and create music to accompany readings or dramatizations.
4.02 Compose a simple melody using at least three pitches.
4.03 Compose a simple rhythmic pattern using quarter and eighth note and quarter rest durations.
4.04 Use a variety of sound, notational, and technological sources to compose and arrange music.
4.05 Show respect for the composing and arranging efforts of others.

COMPETENCY GOAL 5: The learner will read and notate music. (National Standard 5)

Objectives

5.01 Read simple rhythmic notation including half, quarter, and eighth note durations, and quarter rest durations.
5.02 Read simple melodic notation.
5.03 Recognize and respond to simple symbols and terms.
5.04 Use symbols to notate simple musical patterns.
5.05 Show respect for the reading and notating efforts of others.

COMPETENCY GOAL 6: The learner will listen to, analyze, and describe music. (National Standard 6)

Objectives

6.01 Identify simple music forms when presented aurally, including AB, ABA, and Introduction.
6.02 Demonstrate perceptual skills by answering questions about and discussing aural examples of music.
6.03 Identify a variety of instruments visually and aurally.
6.04 Identify solo and group vocal timbres of children's voices.
6.05 Respond through purposeful movement to prominent music characteristics while listening to music.
6.06 Show respect while listening to and analyzing music.

COMPETENCY GOAL 7: The learner will evaluate music and music performances. (National Standard 7)

Objectives

7.01 Explain personal reactions to musical works.

7.02 Demonstrate respect for the musical efforts and opinions of others.

COMPETENCY GOAL 8: The learner will understand relationships between music, the other arts, and content areas outside the arts. (National Standard 8)

Objectives

8.01 Identify commonalties between music and the other arts areas.

8.02 Identify ways in which the principles and subject matter of other content areas taught in the school are related to those of music.

8.03 Demonstrate the character traits of responsibility, self-discipline, and perseverance while informally or formally participating in music.

COMPETENCY GOAL 9: The learner will understand music in relation to history and culture. (National Standard 9)

Objectives

9.01 Identify aural examples of music from various historical periods and cultures.

9.02 Identify various uses of music.

9.03 Identify roles of musicians.

9.04 Show respect for music from various cultures and historical periods.

MUSIC - Grade 2

The study of music is cumulative and sequential to include learning from previous grade levels. Learning at this grade level is primarily experiential. The focus areas include:

- Demonstrating appropriate vocal and instrumental practices
- Demonstrating increased pitch and rhythmic accuracy
- Identifying traditional symbols and terms
- Reading and notating simple rhythmic and melodic patterns
- Developing skills in improvising, composing, and arranging music
- Developing listening, analyzing, and evaluating skills
- Developing understanding of music in relation to history, culture, and other content areas
- Showing respect for the efforts of others

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will sing, alone and with others, a varied repertoire of music. (National Standard 1)

Objectives

1.01 Sing phrases or simple songs with increased pitch accuracy.
1.02 Match pitch within a developmentally appropriate vocal range, using head tones.
1.03 Sing phrases or simple songs with increased rhythmic accuracy.
1.04 Respond to the cues of a conductor.
1.05 Sing with proper vocal technique using head tones, clear diction, and correct posture.
1.06 Sing expressively with appropriate dynamics and phrasing.
1.07 Sing a variety of music representing diverse genres, styles, and cultures.
1.08 Show respect for the singing efforts of others.

COMPETENCY GOAL 2: The learner will play on instruments, alone and with others, a varied repertoire of music. (National Standard 2)

Objectives

2.01 Play with increased pitch accuracy.
2.02 Play with increased rhythmic accuracy.
2.03 Play with appropriate posture and increased technical accuracy.
2.04 Play expressively with appropriate dynamics.
2.05 Play instrumental parts while others sing and/or play rhythmic, melodic, or harmonic parts.
2.06 Respond to the cues of a conductor.
2.07 Play music representing diverse styles, genres, and cultures.
2.08 Show respect for the instrumental playing efforts of others.

COMPETENCY GOAL 3: The learner will improvise melodies, variations, and accompaniments. (National Standard 3)

Objectives

3.01 Improvise an appropriate answer to given rhythmic and melodic questions.
3.02 Improvise simple pentatonic melodies.
3.03 Improvise simple rhythmic and melodic ostinato accompaniments.
3.04 Improvise simple rhythmic and melodic variations of familiar melodies.
3.05 Improvise short songs and instrumental pieces using a variety of sound sources including electronic media.
3.06 Show respect for the improvisational efforts of others.

COMPETENCY GOAL 4: The learner will compose and arrange music within specified guidelines. (National Standard 4)

Objectives

4.01 Create and arrange music to accompany readings or dramatizations.
4.02 Compose a simple melody using at least five pitches.
4.03 Compose a simple rhythmic piece using half, quarter, eighth note and quarter rest durations.
4.04 Use a variety of sound, notational, and technological sources to compose and arrange music.
4.05 Show respect for the composing and arranging efforts of others.

COMPETENCY GOAL 5: The learner will read and notate music. (National Standard 5)

Objectives

5.01 Read rhythmic notation with increased accuracy including whole, half, quarter, and eighth notes and quarter rests in 2/4 and 3/4 meters.
5.02 Read simple melodic notation with increased accuracy.
5.03 Identify traditional symbols and terms.
5.04 Use symbols to notate simple musical patterns.
5.05 Show respect for the reading and notating efforts of others.

COMPETENCY GOAL 6: The learner will listen to, analyze, and describe music. (National Standard 6)

Objectives

6.01 Identify simple music forms when presented aurally including AB, ABA, and Introduction/Coda.
6.02 Demonstrate perceptual skills by answering questions about and describing aural musical examples of various styles and cultures.
6.03 Discuss music using appropriate terminology.
6.04 Identify a variety of classroom, orchestral, band, and cultural instruments by their timbre.

DOCUMENT RESUME

ED 450 906 PS 029 248

AUTHOR	Kroenke, Lillian DeVault, Ed.
TITLE	Infants and Toddlers, 2000-2001.
PUB DATE	2000-00-00
NOTE	90p.; Published quarterly. For 1999-2000 issues, see ED 438 956.
AVAILABLE FROM	Infants and Toddlers, P.O. Box 146, Placitas, NM 87043; Tel: 505-291-8022; Fax: 505-291-1252 (Regular subscription, 1-year, $25; Intern Subscription, 1-year, $20).
PUB TYPE	Collected Works - Serials (022)
JOURNAL CIT	Infants and Toddlers; v4 n1-4 Spr 2000-Win 2001
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Brain; Cultural Enrichment; Infant Behavior; Infant Care; *Infants; *Montessori Method; Organizations (Groups); Periodicals; Residential Care; Residential Institutions; Residential Programs; *Toddlers
IDENTIFIERS	*Brain Development; Montessori (Maria); *Montessori Preschools; Orphanages; Resources for Infant Educarers

ABSTRACT

This document is comprised of the four 2000-2001 issues of a quarterly journal for teachers and parents of children in Montessori infant and toddler programs. The Spring 2000 issue presents articles on introducing cultural subjects to toddlers and on the influence of early experience on brain development. The Summer 2000 issue includes an article on developing an infant all-day community and Part 1 of an article on the Resources for Infant Educarers (RIE) organization, incorporating the philosophies of Magda Gerber and Emmi Pikler regarding residential nurseries. The Fall 2000 issue contains Part 2 of the RIE article and an article on introducing parents to Montessori theory and educational practices. The Winter 2001 issue focuses on how brain research validates the theories of Maria Montessori. Regular features include "Ask Ginny," an advice column, as well as editorials and job announcements. (KB)

ENTIRE DOCUMENT:
POOR PRINT QUALITY

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 450 906

Infants and Toddlers, 2000-2001.

Lillian DeVault Kroenke, Ed.

Volume 4
Numbers 1-4

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

- This document has been reproduced as received from the person or organization originating it.
- Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

L. Kroenke

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

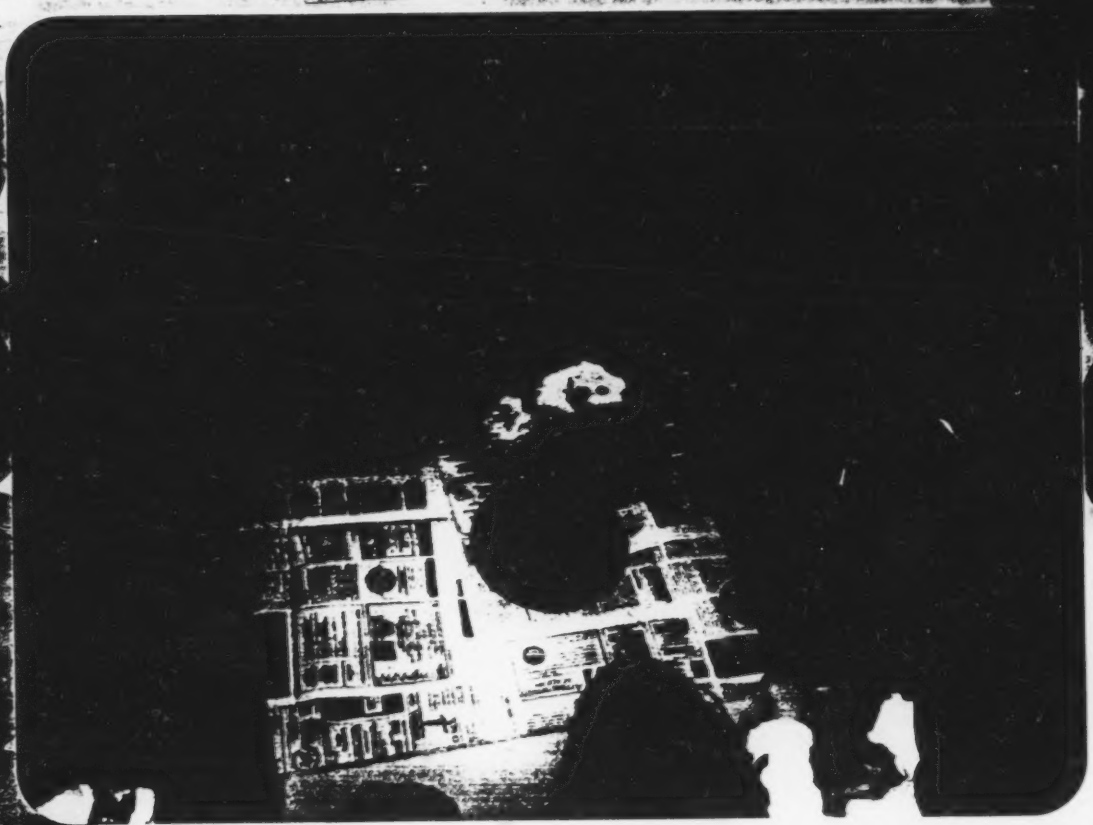
PS 029 248

BEST COPY AVAILABLE

Infants and Toddlers

VOLUME 4, NUMBER 1

SPRING 2000



PS 029248

BEST COPY AVAILABLE

Become a CMTE/NY Infant and Toddler Specialist!

- Deepen your appreciation of the needs of children from birth to three.
- Develop skills to observe, understand and respect infants and toddlers.
- Discover the joy, satisfaction and profound value of assisting the very young in their healthy growth and development.

The CMTE/NY Montessori Infant and Toddler Program is professional training for people working with children from birth to thirty-six months of age. The first program in the United States to offer Infant and Toddler Montessori Certification, CMTE/NY provides an in-depth study in Infant and Toddler Montessori education combined with the most current scientific and psychological research available.

The first three years of life affect a child's ability to thrive and be; self esteem, the ability to form attachments and the establishment of basic trust are all central to this period. The importance of these first years places a great responsibility on the adults in the child's world. Parents and child care providers should be informed, knowledgeable, and well-qualified to assist in this crucial period of physical, emotional and cognitive development.

CMTE/NY's Infant and Toddler Program teaches how to create beautiful, safe and developmentally appropriate learning environments. The program will give you the skills needed to provide the best quality care for infants and toddlers, as well as enrich your own life with a deeper understanding of this remarkable stage of life.

Classes are held at the CMTE/NY summer institute in New Rochelle, New York. Year-round weekend classes are held in Adrian, Michigan. Observations are held at CMTE/NY's model child care center, the Montessori Children's Center at Burke in White Plains, New York and at St. Joseph Academy in Adrian, Michigan. Call us for information and a brochure.

Our CMTE/NY Infant and Toddler Care video is now available. Send $40.00 to order or call for your copy today.

CMTE/NY ***CALL: 914-948-2501***

785 Mamaroneck Avenue • White Plains, New York 10605

BEST COPY AVAILABLE

Infants and Toddlers

Published 4 times a year.

The opinions expressed in *Infants and Toddlers* editorials, columns, and features are those of the authors and do not necessarily represent the position of the magazine. Acceptance of advertising does not represent endorsement of any product or service.

Requests for permission to reprint materials from *Infants and Toddlers* in another form (e.g. book, newsletter, journal) should be sent in writing to *Infants and Toddlers*. Permission to reprint is not required if you want to make copies to share with parents, teacher, or students; for library reserve; or for personal use.

Our copyright notice must appear with each copy you make: Copyright 1997 by Infants and Toddlers. All rights reserved.

Send all address changes and inquires about subscriptions to Infants and Toddlers P.O. Box 14627 Albuquerque, NM 87191-4627.

Address all advertising inquiries and editorial correspondence to the editor:
Lillian DeVault Kroenke
PO Box 14627
Albuquerque, NM 87191-4627.
Manuscript and photograph guidelines are available on request.

Printed by
Infants and Toddlers
Elanbe Publishing Services
6201 Peachtree Pl NE
Albuquerque, NM 87111-7205
Phone: (505) 291-8022
Fax: (505) 291-1252

POSTMASTER: Send address changes to
Infants and Toddlers
PO Box 14627
Albuquerque, NM 87191-4627

Front cover photo submitted by Patricia Chambers. All photographs for this issue were submitted by Patricia Chambers and Carole Wolfe Korngold.

Infants and Toddlers

FEATURES

5 Introducing Cultural Subjects to Toddlers
by Patricia Chambers

9 The Influence of Early Experiences on Brain Development
by Carole Wofe Korngold with K.T. Korngold

DEPARTMENTS

4 Editorial
Face to Face

4 Ask Ginny
As the two-year-old's third birthday approaches, teachers, parents and administrators often ask, "How do you know if a child in the toddler class is ready to move into the early childhood class (3 to 6 years)?

18 Job Opportunities

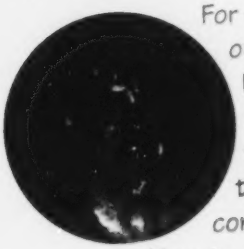
Editor: Lillian DeVault Kroenke

Editorial Advisory Board:
Maria Gravel
Carole Korngold
Susan Tracy
Rita Messineo
David Shelton-Dodge
Virginia Varga

BEST COPY AVAILABLE

Editorial

Face to Face



For four weekends out of five in March and early April, I traveled to teacher conferences in Houston, New York City, Seattle and San Diego attending as many Infant/Toddler presentations as possible and displaying my wares at the Elanbe Publishing Services booth. Whenever possible my husband and editor, Bill, accompanies me and assists at the booth.

This year I was pleased to meet many of you who subscribe to *Infants and Toddlers*. You have been very kind to let us know how much you appreciate and enjoy *Infants and Toddlers*.

Unfortunately, we have been so busy at our booth, I have had little or no time to visit with you.

Almost at the end of the AMS Annual Seminar in New York City, it finally dawned on me to ask some of you to write your comments down so I can share them with all of the subscribers to *Infants and Toddlers*.

Here they are.

Lillian DeVault Kroenke

Letters to the Editor:

"Thank you for publishing such a great journal for professionals in the field."

Mary Ellen Kodas
Valley Montessori School
Livermore, CA

"Great publication! Our parents love *Infants and Toddlers*."

Mary Beth Sullivan
Bulk Mail Subscriber
New Gate School
Sarasota, FL

"I enjoy receiving *Infants and Toddlers*. I've shared the articles with colleagues and parents. My goal is someday to contribute an article."

Kate Roden Dreffin
Toddler Coordinator
Crystal Lake Montessori
Woodstock, IL

"I've had a subscription for one year and have ordered some back issues. I use the articles as resources for my parents. The articles are both helpful and reassuring.

"I love the ***Ask Ginny*** column!"

Dotty Weaber
The New School
Lancaster, PA

Ask Ginny... by Ginny Varga

Q As the two-year-old's third birthday approaches, teachers, parents and administrators often ask, "How do you know if a child in the toddler class is ready to move into the early childhood class (3 to 6 years)?

A For most children there isn't a question. You just know that the child is ready.

So what is it about some children that leads us to ask the question about readiness? Is it something about their overall appearance or behavior, their coordination, their difficulty in leaving their mothers, delay in the ability to use the toilet, inability to communicate needs, a fear of other children, aggressive behavior, lack of sufficient independence or a general delay in what may be considered age-appropriate behavior?

Often it is the toddler's teacher who questions the child's readiness and recommends that the three-year-old remain with her for an extended period of time. I have heard teachers say that they need more time with the child, to bring the child up to the skill level of other children in the class.

continued on page 17

For future issues, please direct your questions to:

Infants and Toddlers
PO Box 14627
Albuquerque, NM
87191-4627

BEST COPY AVAILABLE

Introducing Cultural Subjects to Toddlers

By Patricia Chambers

We all live very busy lives so I'd like to begin with this somewhat lengthy, yet powerful, relaxing and lyrical passage from *The Spell of the Sensuous* by David Abram.

"Humans are tuned for relationship. The eyes, the skin, the tongue, ears, and nostrils—all are gates where our body receives the nourishment of otherness. This landscape of shadowed voices, these feathered bodies and antlers and tumbling streams—these breathing shapes are our family, the beings with whom we are engaged, with whom we struggle and suffer and celebrate.

"For the largest part of our species existence, humans have negotiated relationships with every aspect of the sensuous surrounds, exchanging possibilities with every flapping form, with each textured surface and shivering entity that we happened to focus upon. All could speak, articulating in gesture and whistle and sigh a shifting web of meanings that we felt on our skin or inhaled through our nostrils or focused with our listening ears, and to which we replied—whether with sounds, or through movements, or minute shifts of mood.

"The color of sky, the rush of waves—every aspect of the earthly sensuous could draw us into a relationship fed with curiosity and spiced with danger. Every sound was voice, every scrape or blunder was a meeting—with Thunder, with Oak, with Dragonfly. And from all of these relationships our collective sensibilities were nourished.

"Today we participate almost exclusivelly with other humans and with our own human-made technologies. It is a precarious situation, given our age-old reciprocity with the many-voiced landscape. We still need that which is other than ourselves and our own creations. The simple premise of this book is that we are human only in contact, and conviviality, with what is not human.

"Does such a premise imply that we must renounce all our complex technologies? It does not. But it does imply that we must renew our acquaintance with the sensuous world in which our techniques and technologies are all rooted.

"Without the oxygenating breath of the forests, with out the clutch of gravity and the tumbled magic of river rapids, we have no distance from our technologies, no way of assessing their limitations, no way to keep ourselves from turning into them. We need to know the textures, the rhythms and tastes of the bodily world, and to distinguish readily between such tastes and our own invention.

"Direct sensuous reality, in all its more-than-human mystery, remains the sole solid touchstone for an experiential world now inundated with electronically-generated vistas and engineered pleasures; only in regular contact with the tangible ground and sky can we learn how to orient and to navigate in the multiple dimesnsions that now claim us." (Abram, 1999).

This incredibly beautiful passage speaks to something that is vitally important to all of us.

Earlier this year (1999) there was a front page article in the newspaper announcing that there are now more than six billion people on the earth, a number that increases daily.

Our resources are limited. The earth is our home and at this time there is nowhere else to go. Yet daily we are destroying it in both large and small ways.

Corporations preoccupied with profits and working tirelessly to keep their stockholder happy, assault the earth chemically and structurally.

And what about us? How often do we choose a toxic cleaner at the grocery store or spray toxic pesticides or herbicides in our homes or yards? Or how often do we fail to recycle, all because it seems to make our lives a little easier in some way. We are even aware many times that we are destroying our homes, the homes of our children and their children.

We must develop "Earth Regard"—an appreciation and an attitude of respect for nature and all living creatures—that we share with the children. The toddler years are not too soon to begin.

continued to page 6

BEST COPY AVAILABLE

INTRODUCING CULTURAL SUBJECTS

continued from page 5

As you read this, please be aware that my teaching experience is with two-year-olds only. In the State of California, we have licensing options. Two-to-six-year olds represents one grouping but we can opt to include 18 month olds too. The licensing requirements for the latter, however, are restrictive for Montessori programs.

A Nature Curriculum for Toddlers

A few years ago I was visiting an intern in Park City, Utah. The director of the school, who was also a primary teacher, asked me why we didn't have a cultural curriculum for toddlers.

There have been a few times in my life when I've been surprised to find that I'd missed something very obvious. This was one of those enlightening and at the same time, embarrassing moments.

Nature curriculum involves all the developmental domains. It is a fantastic opportunity for the young child. We now know that the sensitive period for learning compassion is between 18 months and 3 years. At this time, there is a growth in consciousness regarding the importance of the reciprocal relationship to the health and survival of the individual and the species.

We can readily see the importance of this dynamic in human relationships, but can we also extend our thinking to include a relationship to other living creatures, to nature and to the earth? What might be the consequences to the children in our care if we do not support them in developing the quality of compassion? What are the gifts if we do?

What do we do when we catch an insect? Do we handle it carefully and respectfully? How do we care for the insect? What are its needs? When and how do we let it go? Why do we let it go? And why are these questions important?

Patricia Chambers **was actively involved teaching toddlers even before she received her AMS Infant/Toddler Certification in 1990. She previously earned her Preprimary Certificate in 1980 and her AMS Administrator's credential in 1998.**

Currently, Patricia is Director of Infant Toddler Training, Montessori Education Center, Northern California and Teacher Trainer, College Level, for the Montessori Teacher Education Center/San Francisco Bay Area.

She has extensive teaching experience as a head teacher in two schools and as an Early Childhood Specialist and Consultant. In the process, she has given numerous presenations and lectures.

Patricia holds an A.A. in Early Childhood from Chabot College and a B.A. in Human Development from Pacific Oaks College where she is currently a M.A. candidate in Human Development.

Physical Development

The movement involved in engaging with the environment addresses physical development directly. All that is required to reach, lift, hold, carry or climb an object of interest develops the musculature and the intellect as well.

Years ago, I lived in the Siskiyou National Forest in Oregon on a gold mining claim. Babies were born there and they learned to walk in the woods, in meadows and other naturally uneven surfaces.

There are no straight lines in nature. Did you know that when a ship sinks searchers use technical equipment that looks for straight lines? If they find one, they know that the object is man-made and is, therefore, likely to be the ship.

When other young children came to the claim to visit, they would invariably fall down often because they were used to walking on flat surfaces such as flooring and sidewalks. They had developed their bodies differently.

There is a wonderful advantage to being out in the country or in the vacant lot next door that has rocks and pebbles and little grassy knolls. And those vacant lots with their insects and other creatures are probably richer in opportunities to understand nature than our sterile sand and steel playgrounds.

Language Development

We are involved in language development every step of the way as we name everything for toddlers who, in most cases, are having their very first experience with the subject. We speak slowly and clearly, articulating all the necessary sounds.

We present the material over and over because the toddler is in the sensitive period for repetition. You know this because every day at circle time they ask for the same songs over and over again. They want to sing and say words. They want to be in conversation with you.

The three period lesson for the toddler is an entirely different matter than it is for the primary-age child. Most toddlers are dealing almost exclusively with the first period, wanting to hear the names of things again and again.

They may begin to move into the second period as we ask them to get things or do something. Only the older toddlers can venture into the third period—and then, only when they want to.

It takes an exquisite sensitivity on the part of the teacher to "follow the toddler" while keeping a general goal in mind.

Cognitive Development

Cognitive development is an inherent part of language and physical development, but it can also be observed as the children begin to develop an understanding of how the world works and their own relationship to that world. They are driven by what Montessori calls the intelligence of love.

Why do toddlers pick up a pitcher of water and continue pouring into a cup long after it is full? They want to understand the properties of matter! What is gravity? What is volume? Where does this water go when it leaves the tray that is under the pitcher?

There is a vital impulse in the toddler to understand how the world works in relationship to themselves and to everything in their environments. Understanding nature is fundamental in this quest.

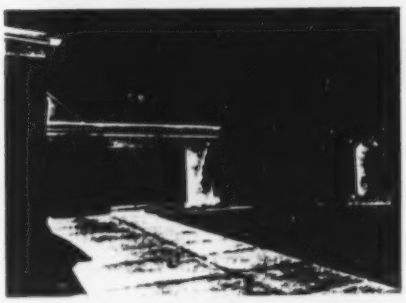
Lena Wickramaratne tells us, "The natural habit of man is the world of nature. We live in a conceptualize world, which Dr. Montessori often reminded us. She tells us that one of the wonderful things that happens in a healthy development is that we learn how to change our world in ways that make us more comfortable and more productive.

"Nature is what really supports the child's life and generates the artificialities of his own making that he gathers around him." (Wickramaratne, 1976).

These words are profound. As we begin to recover as a society from the excesses of the dominator model that was a prevailing dynamic of the

continued to page 8

P rinceton
C enter
T eacher
E ducation



AMS Certification Programs

Infant and Toddler *
Early Childhood*
Elementary**

**MACTE Accredited*
***Princeton Center for Teacher Education has applied for accreditation of its Elementary Level I and Level II programs through the AMS Review Committee of the Montessori Accreditation Council for Teacher Education (MACTE).*

487 Cherry Valley Road
Princeton. New Jersey 08540
609-924-4594 • Fax: 609-924-2216

The Learning Tower is a child's special place to observe, participate and create! A step stool, desk, puppet theater, fort - your child's imagination is the limit. Strong Baltic birch with choice of non-toxic color finishes including natural. Will be enjoyed for generations. For ages 2-6.

Ask for a free Brochure

Order Direct at
1-800-704-9058

1998 Dr. Toy's 100 BEST Children's Products

Little PARTNERS

Montessori
Infant and Toddlers Videos

Infant/Toddler Environments:
Actual video of three different classroom environments. Emphasis is placed on aesthetic and well developed environments. *Approx. 30 min. $50.00*

Infant/Toddler Activities
Actual video of children interacting with their environments. Explore new ideas. Watch how children respond. *Approx. 35 min. $40.00*

Montessori Infant and Toddler Care
Filmed at several programs around the country. Emphasizes Montessori theory and practice. *Approx. 9 min. $40.00*

A Helping Hand
Actual video of ways adults can assist children. Give just the necessary help. *$20.00*

Each video contains a brief description of its contents.

Send your order with payment to
Infants and Toddlers Videos
c/o Virginia Varga
6106 Frederick Road
Dayton, OH 45414

INTRODUCING CULTURAL SUBJECTS

continued from page 7

Industrial Revolution, we also begin to see the vital importance of a relationship to the earth, our home and our tools for creating the future.

Referring to the Wild Boy of Averyon, Dr. Montessori suggested a possible relationship with nature that I certainly don't have and I think very few of us ever have.

"The wild boy...freely ran and roamed in the woods...(He had to be taught how to walk). He ran with ringing shouts of joy (which had to be toned down to a speaking voice). The sensitivity with which the boy was attuned to the sun emerging from the clouds, the windstorm swaying in the trees, the falling of snow, all of which made him break into shouts of laughter as if almost convulsed with joy.

"The boy whilst living his life of terrible abandonment found happiness in it. He had almost been absorbed as part of nature in which he delighted. Rain, snow, tempest, boundless space had formed his spectacles, his companions, his love."
(Lane, 1979).

I was raised in a noisy household in a noisy city. I do not consider myself to be a ***nature person***. I am a ***book person***. I don't go backpacking. I don't go hiking. I will probably never invite you to go for so much as a walk. I read books. I invite you to tea in my warm, dry living room.

But, the fact is that my fondest memories of childhood all took place out of doors. We used to visit Grandma Mix who lived in the country. She was not really my grandma and yes, she was the sister of the famous cowboy movie star of the 50's, Tom Mix. I'd stay in the woods and go fishing all day.

Or we'd visit my Aunt Rita who as a nun, lived in a convent surrounded on three sides by porches and thirty rocking chairs—all of which we had to test on every single visit! The house was in a wooded area and as soon as my brother, my sister and I said our how-do-you-do's, we headed straight for the creek in the back. I remember another relative and another vacant lot and how happy I always was in those places.

The Need to Belong

I think that, by nature, we all want to live in harmony with the earth. We know that the most primal need that a child has is the need to belong. The accompanying fear of abandonment is the reason our babies want to sleep in our beds at night. It's the reason that, when we are encouraging them to sleep in their own beds, we go to their bedroom door every ten minutes to assure them. We tell them, "I know that this is hard for you but I'm right here and I'll come to check on you again in another ten minutes."

continued to page 13

BEST COPY AVAILABLE

The Influence of Early Experiences on Brain Development

By Carole Wolfe Korngold with K.T. Korngold

Your baby cries in the night; you respond immediately, picking her up and holding her in the cradle of your arms. As you feed her, you gaze into each other's eyes. Nature has seen to it that when you hold her in your arms, the distance between your eyes and the baby's are exactly the distance in which she can focus. Zap! A neuron from her retina makes an electrical connection with one in her brain's visual cortex.

You gently touch a baby's palm with a wooden rattle. She grasps it, drops it and you return it to her saying softly, "Here is your wooden rattle." You smile. She drops it again and reaches for it herself.

Crackle! Neurons from her hand strengthen the connection with those in her brain's sensory-motor cortex.

Your toddler has just figured out how to control the pitcher so that her milk doesn't spill, and when it does she knows where the sponge is to wipe it up.

Crackle! Neurons from her hand strengthen their connection to those in her brain's sensory-motor cortex.

Your young child is having trouble with transitions at school and cries out for his mommy. His teacher kneels down, her face reassuring and close to him, so he feels she is there for him. "I know you miss your mommy. Here is her picture. Who is that a picture of?" He answers, "My mommy." "That's your mommy,

and when does she come to pick you up?" "When I'm on the playground," he answers as he goes down the stairs with the other children. Zap! Neurons in the brain send pulses of electricity through the circuits that control emotion.

The Importance of Interaction

Each time you interact with a child you are physically affecting the growth of the brain! Dr. Marian Diamond, author of *Magic Trees of the Mind*, writes that, "Given the appropriate mental, physical and sensory stimulation, the brain's interconnected neurons sprout and branch." Diamond's notion is profound. "The brain grows with deliberate stimulation.... This is a life transforming idea: enrich your own experiences and enlarge your cerebral cortex; deprive yourself of stimulation and the brain will shrink from disuse."

As parents and teachers, we need to ask ourselves what are the implications of enrichment for children's rapidly developing minds? How does experience sculpt the child's brain and influence his or her future? What is best for each child's individual temperament?

The Brain at Birth

When a baby comes into the world, her brain is a jumble of neurons all waiting to be woven into the intricate tapestry of the mind. Some of these neurons have already been hard-wired by genes in the fertilized egg, but trillions upon trillions are more like the chips in a computer before the factory pre-loads the software.

They are pure and have almost infinite potential—unprogrammed circuits that might one day compose symphonies, solve complex equations using calculus, erupt in fury or melt in passion.

When the neurons are used, they become integrated into the

continued to page 10

BEST COPY AVAILABLE

INFLUENCE OF EARLY EXPERIENCES

continued from page 9

circuitry of the brain by connecting to other neurons. If they are not used, they may die. It is the experiences of very early childhood that determines which neurons are used to wire the different circuits of the brain. It is the experience that the infant or toddler has in our environments that affect the growth of the brain.

The Importance of Experience

I was invited to participate as a member of the White House Conference entitled *What New Research on the Brain Tells us About Our Youngest Children*. As host of the conference, Hillary Clinton stated, "The experiences a child has determines whether the child grows up to be intelligent or dull, self-assured or fearful, articulate or tongue-tied."

Early experiences are so powerful," says pediatric neurobiologist, Harry Chugani, from Wayne State University, "that they can completely change the way a person turns out." Research shows that human development hinges on the interplay between nature and nurture.

Nurture and Nature

In her study, *Temperament as a Factor in Normal and Pathological Child Development*, Stella Chess, M.D. tells us that nature is the individual genetic endowment that human beings are born with. The temperaments we are born with are the same that we have as adults. Some of us are outgoing and some of us are more introverted. Some of us are very active and some of us are slower-paced. Some of us are slow to change and some of us jump right into change.

Nurture, by contrast, is the nutrition, the surroundings, the care, the stimulus, the experiences, and the teachings that are provided or withheld. We believe that the impact of environmental factors on a young child's brain development is dramatic and specific, not merely influencing the general direction of development, but also actually affecting how this intricate circuitry of the human brain is wired, how it actually grows.

Current technolcgy now actually allows us to see how this impact changes the physical growth of the brain through new experiences, repetition of experiences and stimulation. These experiences are critical for the production of new neurons and especially for the creation of these connections.

Forming Brain Connections

So, how do brains form connections? In 1994 the Carnegie Task Force on Meeting the Needs of Young Children published *Starting Points: Meeting the Needs of Our Youngest Children*. They stated that the human body is entirely made up of cells. You and I have lots and lots of cells and the brain is no exception. Before birth a baby's brain cells multiply at an astonishing rate. By the time the baby is born, she will have one hundred billion brain cells. The cells become connected as the brain matures.

The networks formed by these brain cells are critical. Among other things, they allow thinking and learning to take place. Given the importance of these networks, why do babies begin life without them?

The unfinished brain offers an important benefit to a baby and to the baby's culture. It lets the baby form a network of brain cells in direct response to her culture. In other words, babies in Japan, babies in El Salvador, babies in Israel learn not only the language of their family and caregiver but also the norms of their culture.

The Importance of Connections

Does it matter when these connections are formed? Connections are the miracles of the human body. Experience shapes the way the circuits are made in the brain. From birth, the brain is rapidly creating these connections. By the time a baby is three, her brain has formed over a trillion connections —about twice as many connections as adults have.

A baby's brain is super dense and will stay that way through the first ten years of life. Beginning

BEST COPY AVAILABLE

around the age of eleven, the child's brain starts getting rid of the extra connections, gradually making order out of that thick tangle of wires. So, first you fill the brain up. Then the brain starts eliminating connections.

Sensitive Periods

Dr. Maria Montessori didn't have access to the technology of the neuroscientists that we have today to look into the brain. Yet, by observation, Dr. Montessori was able to come to the same conclusions that scientists are coming to today.

Dr. Montessori's knowledge of the sensitive periods has been further validated by current research. This research confirms her knowledge that the human brain does have a tremendous capability and a capacity to change. As educators, we know that timing is crucial.

The conference, *Learning and the Brain*, held in November 1999 at Harvard, confirmed the idea that learning does continue throughout the life cycle with **optimal periods** that we in Montessori call **sensitive periods**. The implications of this research are tremendous. It reaffirms the work that we have been doing and the practice we have followed since the first Assistance to Infantcy course in Rome, Italy, in 1949. Modern technology confirms what Dr. Montessori knew and implemented in her infant and toddler environment.

The White House Conference on Early Childhood Development referred to ***prime time*** as periods of development. In the neuro-biological literature, these periods are called **critical periods**. In 1997, Time Magazine and Newsweek each published special editions based on the young child from birth to three. Both magazines called these periods of time ***windows of opportunity.***

This information supports the recognition of sensitive periods as the time in which the brain is particularly efficient at specific types of learning. Now is the time for us to reach out to the community with what we have

continued to page 12

Montessori Teacher Education Center of Northern California

INFANT TODDLER TRAINING

Academic Year & Summer Course Formats
AMS Trained Staff
Small Class Size
On-site Environments

"Unless we adults are enlightened as to the way the child's mind develops, we are likely to become the greatest obstacle to his progress." Maria Montessori

Phone: 925-455-8021

Address: 460 North Livermore Avenue
Livermore, CA 94550

Website: www.valleymontessorischool.com

MACTE Accreditation Pending

Patricia Chambers, *Director of Training*

BEST COPY AVAILABLE

INFLUENCE OF EARLY EXPERIENCES

continued from page 11

established as appropriate and viable, both physically and psychologically, for the very young child.

Retaining Connections

How does the brain know which connections to keep? According to Rima Shore of the Families and Work Institute, this is where early experience comes into play. When a connection is used repeatedly in the early years, it becomes permanent. In contrast, a connection that is not used at all, or not often enough, is unlikely to survive. For example, a child who is rarely spoken to or read to in these early years may have difficulty mastering language skills later on. By the same token, a child who is rarely played with may have difficulty with social adjustment as she grows.

Everyday Actions Transform

We must realize that everyday actions of being with an infant or a toddler are now transformed. For instance, when you decide to let an infant cry and do not respond to him, the implications are tremendous. Infants can be very active in getting their needs met. We must not negate the importance of all this, for it lays the groundwork for healthy psychological development.

Let me give you two scenarios. In the first scenario, a baby is feeling the stress of hunger. He makes his need known by crying. The adult responds and feeds him. He is fulfilled and falls back to sleep. In the second scenario, a baby cries in the night. There is no response. His needs are not met. He no longer cries. The baby is learning not to trust. This environment does not meet his needs. He may become self-sufficient but he may not trust the world.

Early stress activates hormones that can impair learning and memory. Children under stress may develop intellectual and behavioral problems. How do you distinguish between stimulation and stress? No doubt it is stimulating to the extreme to grow up in a war zone with guns firing or next to an airport with a high level of noise. We understand this kind of extreme situation. What about subtle stimulation? For example, bright spinning crib objects, loud rapidly read nursery rhymes, or the verbal bombardment of adult language. Doesn't this result in its own kind of stimulation abuse?

We need to provide loving, calm, responsive environments with meaningful experiences and ample time for children to experience and explore.

The gift of time is a treasure that we can give to our children. What quality Montessori childcare can give is a gift of unhurried, gentle time that is geared to the needs and natural rhythms of each individual and unique child.

Carole Wolfe Korngold...

is well known in Montessori circles as the Director of the Center for Montessori Teacher Education/New York (CMTE/NY). Carole co-hosted the Montessori International Congress in Rome, Italy, in November, 1996. She is a past president of the American Montessori Society.

This year Carole was recognized as AMS's Living Legacy at their 40th Annual Seminar.

Carole was instrumental in founding The Early Learning Center in Albany, NY, where her children started, and Westchester Day School in Mamaroneck, NY.

Carole holds both AMS Infant/Toddler and Early Childhood certification. She received her Bachelors from Syracuse University and her MEd from Manhattanville College, NYC.

References:

1. Diamond, Marian, *Magic Trees of the Mind: How to Nurture Your Child's Intelligence, Creativity and Healthy Emotions from Birth through Adolescence*, Penguin Putnam, 1999.
2. Chase, Stella, *Temperament as a Factor in Normal and Pathological Child Development*, 1977.
3. Carnegie Task Force on Meeting the Needs of Young Children, *Starting Point: Meeting the Needs of Our Youngest Children*. 1994
4. Harvard University Conference, *Learning and the Brain: Using Brain Research to Reshape Classroom Practice*, November, 1999.
5. White House Conference. *Early Childhood Development and Learning: What New Research on the Brain Tells us about our Youngest Children*. April, 1997.

INTRODUCING CULTURAL SUBJECTS

continued from page 8

It is also why the Practical Life curriculum is such a success in the toddler environment, not just because the children are happy to be learning the skills that Mommy and Daddy have. These skills provide an opportunity to secure their belongingness.

Belonging with dignity means making a real contribution. Toddlers don't really want as their first choice to cut a wooden or velcro carrot. They want to make and serve you a real salad.

I believe that the toddler has—that we all have—somewhere in us the same need to belong to the environment as well, and to be in active, if not necessarily conscious, relationship with it.

We are always in some relationship to our environment. And our environments are ever widening circles of relationships —first the child and the mother, then the child and the immediate family, then the child and the extended family, the neighborhood, the school, the community, the country, the earth. But the earth underlies and supports all these other relationships, adding to its fundamental importance to us.

Montessori was a master at looking at simple principles of the material world and relating them to profound spiritual or social/emotional dynamics. I can only begin to dream about a conversation with her on the topic.

The Responsive Environment

Those of you who started out in the primary classroom as I did will remember the Nature Shelf, a place where the children could display the interesting and beautiful things that they found outside. You must provide this for the toddler as well.

First, consider safety. Don't bring in anything that might be diseased or toxic. These younger ones still put things in their mouths. Choose a special place in the room, somewhere peaceful and relatively quiet. This place might be a wonderful space for the child who is upset or needs a little time alone.

Remember to keep the space very, very clean. The things that we bring in from nature tend to decompose so check them daily. Tidy up as needed. Consider a designated table with a tablecloth and a vase of fresh flowers as the standard. Start from there and build, adding beautiful or interesting things such as rocks, pine cones, leaves or an insect habitat.

If you don't have the space for a designated table, consider a beautiful basket. Put a small piece of fabric into the basket for the children to roll out onto their workspace. Then add flowers and rocks, etc. For the toddler, three items would be a good number to have in the basket.

Nature Can Nurture

Some years ago, Dee Coulter, a Ph.D. Neurologist from the Naropa Institute in Colorado, came to visit our demonstration infant class. The class was located on a small carpeted area in a very large room.

We had one little one who just ran and ran for days, never settling or concentrating for more than five seconds. When we asked his mother if she ever sang to him, she replied that she did so very often and that she always changed the words of the songs!

Dee suggested that we bring in a sheep skin rug, some seashells and other objects from nature. One of our student teachers was just learning to play the recorder and we asked her to sit in the corner and play Twinkle, Twinkle Little Star, which she did—over and over again.

The child came in running as usual that first morning. Soon he noticed the music and his body began to slow down even as he continued to cover a lot of territory. Slowly, he got nearer and nearer to the music. Then he sat down right in front of the intern and just listened for quite some time. His mother commented that this was unusual for him.

After a while, he got up and went over to the sheepskin rug and began to play with the seashells and the rocks. You could see calm come over him. The music which was live and therefore, rich

continued to page 14

INTRODUCING CULTURAL SUBJECTS

continued from page 13

with vibration, soothed him. The natural materials calmed him further. There were many other things in the room but he stayed with the natural materials.

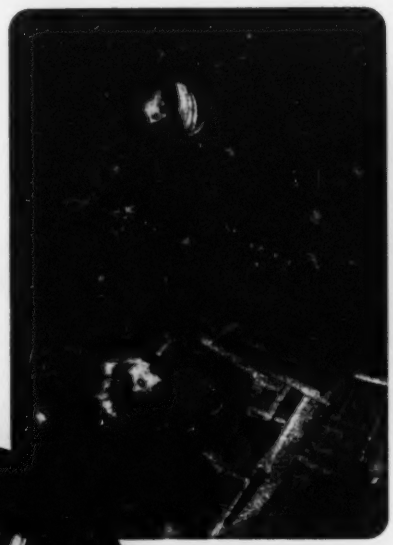
Dee said that science tells us that all living matter vibrates at different frequencies and that this is also true of the parts of the human body. So some things in nature, as well as music, are vibrating at the same frequencies as some parts of the body. When there is imbalance or disorganization, the frequencies may alter. The presence of these natural objects can be very soothing and may help return the organism to equilibrium.

Bringing Nature Into Our Classrooms

A bug viewer with a small magnifying glass is a must. You don't have to have anything fancy. Restaurant supply or discount stores have plastic wide-mouthed drinking cups that also have lids. Put the lid on, poke air holes into the lid and turn the cup over for excellent viewing! One ant in a cup can be the catalyst for much conversation and learning.

We have an animal from each phyla in the classroom, a goldfish, tadpoles, a newt, a bird, and a guinea pig. Our tank has three fish. The children often stand in front of the tank. But when we discuss fish at the circle, I bring just one of them in a smaller bowl to limit distractions.

If you don't feel comfortable with the presence or care required to keep these animals, you can always borrow one from a primary class and then return it after your presentation.



Preparing the Presentation

Also for presentations, we have a critter corral to keep both the critter and the children safe. We used to cut down paper boxes, but now we have four pieces of pressboard that each measure about 12 inches by 40 inches. They easily join to each other with plastic joints that we purchased from a hardware store. Newspaper makes a good floor since the corral is only up for very a limited time.

When we are through, we disassemble the corral and slide it easily behind a table. This arrangement makes a very flexible environment and the children can observe animal behavior very closely.

Before you handle animals, make sure that you wash your hands

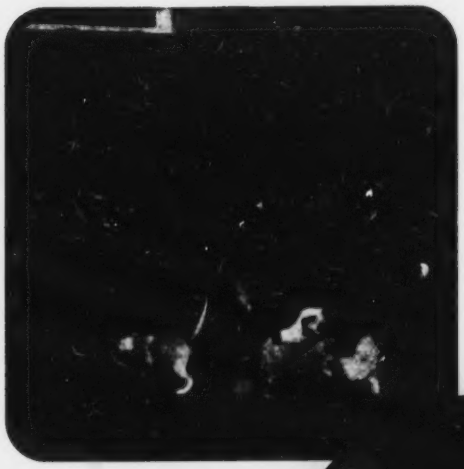
to protect the animal. Wash again after to protect yourself and the children.

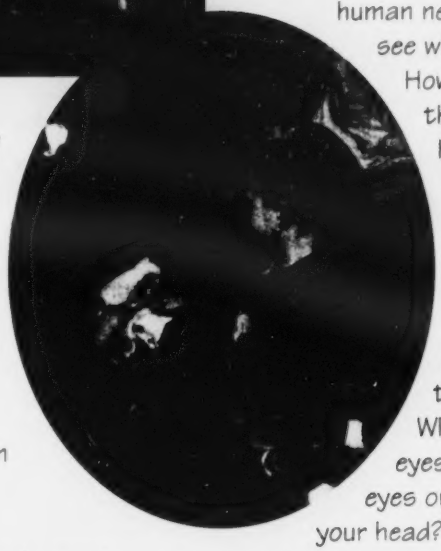
The National Science Teachers Association publishes A Code of Practice for Animals in a School. These guidelines should be shared with your staff and followed very closely.

The Presentation

We begin by presenting toddlers with information and experiences

BEST COPY AVAILABLE





of animals and insects that they might actually observe such as cats and dogs, bunnies and ducks, frogs and butterflies. And, of course, there are flowers and plants. We have an apple tree in our backyard.

We don't, for example, study walruses, polar bears or anteaters. Start with the concrete, something that the toddlers can experience first hand.

Before we bring an animal into the corral, we inform the children of our intentions and ask them to be very quiet so they do not scare the animal. They have had exposure to the silence candle so they have some idea of what it means to be peaceful. It is a compassionate gesture to the animal and a learning opportunity for the child.

We then say to the children. "This is a rat. Can you say rat? Let's take a close look. Let's take a quiet look." Soon we start to articulate our observations. "What color is the rat? How many feet does he have?" We count together. "How many feet do you have? He's different than you, isn't he?"

Think in terms of the children's human needs. "Can you see what he eats? How does he do that? Where is his mouth? Does he hold his food? Does he put his mouth into the food? Do you do it that way? Where are his eyes? Are your eyes on the top of your head?" Gesture with your hands.

This is possibly the first time that the toddlers have ever seen a rat so they have no prior information to access. Everything is a guided observation.

Typical Toddler Responses

The toddler's observation will not always be accurate. They will sometimes say wonderfully outrageous things. You can respond with, "Really, do you think so?" Never do or say anything that will embarrass or insult the child. Honor their ideas as much as possible. Support spontaneous thinking so they may always be able to "think on their feet."

Toddlers will very often respond to your questions with what is called an anthropomorphic conclusion. This basically means that they see the animals needs in terms of their own experience. "He wants his mommy." Or, "He wants to eat cookies." Take advantage of that perspective. Let those needs guide your questions.

Don't make the mistake of trying to start your zoology presentations by teaching the toddler about living and non-living as we do in the primary classes. Remember Piagetian theory. Anything that moves is alive, such as a car or a flag waving in the wind. Chairs are alive because

continued on page 16

INTRODUCING CULTURAL SUBJECTS

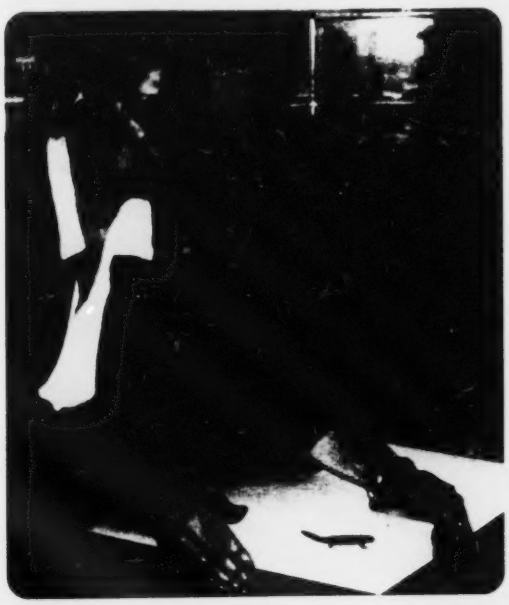
continued from page 15

they have arms and legs. They are not ready for this distinction yet. Don't even go there.

If you are concerned that your children will not be respectful to the animals, you can create a box barrier around the cage or tank on the shelf with clear Plexiglas and silica gel to hold the panels in place.

Caring for Animals

The children love to care for the animals so we keep enough food for one day in an opaque film canister. With some of the



animals such as the bird, the teacher will be on hand to open the cage and oversee the activity. But for creatures such as the fish and newts, the food for the day is left out and the children can feed the animals independently.

My Objective in Writing

My objective with this writing is to inspire you to go into your classrooms and begin a focused nature curriculum. My hope is that we come together some day when we can share our experiences to become more creative and comprehensive about our approach.

"And such is our duty toward the child: to give a ray of light and to go on our way."
Maria Montessori

If an animal has given us a wonderful experience by coming into our classroom and living in confined quarters, we should honor that animal in the best way that we would any guest.

The attitude that we bring to these experiences is extremely important to help the child develop compassion and "Earth Regard." By sharing this respectful approach with the children, we create opportunities for them to begin to generalize their experiences of compassion to animals, plants and to all of nature. In doing so, they experience a relationship to nature that can nourish their spirits and souls.

References:

1. Abram, David, *The Spell of the Sensuous; perception and language in a more- than-human world.* Preface. Pantheon Books, 1999.
2. Wickramaratne, Lena,. *The Child in Nature.* N.A.M.T.A. Quarterly. Vol. 2, No. 2, (1976).
3. Lane, Harlan, *The Wild Boy of Averyon,* Harvard University Press, 1979.
4. *The Code of Practices for Animals in a School,* National Science Teachers Association, 1840 Wilson Blvd. Arlington, VA 22201-3000. www.nsta.org.

BEST COPY AVAILABLE

ASK GINNY

continued from page 4

The idea of prerequisites, evaluation and promotion is the basis for evaluating readiness in traditional elementary school—not in Montessori schools. Teachers often believe that their teaching ability will be judged by the behaviors of the children who come from their class. Therefore, they would like more time with the child.

Nancy Rambusch once told us that readiness is a question related to the teacher—is the teacher ready for the child? She went on to say that children are always ready. The real question may be "Ready for what?"

A child may not be ready to meet the expectation of the next teacher. Teacher expectations of children vary greatly, even in Montessori classrooms. The teacher's expectations are influenced by her knowledge or lack of knowledge of human development, past experiences, her personal beliefs and values as well as her understanding and level of acceptance of Dr. Montessori's theory and practices as they relate to how children develop into competent, confident and healthy human beings.

I remember the time before toddler classes were established when children of 2 1/2 routinely entered the early childhood class. I am personally inclined to favor moving the three-year-old in question.

...readiness is a question related to the teacher—is the teacher ready for the child?...children are always ready. The real question may be "Ready for what?"

If there is more than one class, a wise administrator will talk with the staff and place the child with the teacher who is the most confident of her own abilities, who is flexible, accepting and understanding of individual differences in children.

I would not necessarily place the child with the teacher who has

continued on page 18

ASK GINNY

continued from page 17

been teaching for over ten years, nor would I place the child with a first year teacher if I had a choice.

A very experienced teacher may have her routines and procedures so in place that if a child doesn't quite fit her expectations, the child may not be given the special kind of attention needed. The older, experienced teacher may have lost the ability to see the child's hidden potential or lack the extra energy it requires to assist and support this particular child's transition to the new class.

The new teacher should have as much positive information about the child as possible. She should observe the child in the toddler environment, meet with the parents and develop a plan for easing the transition of the child in question to the older class.

It may be helpful to shorten the time in the beginning so that the new teacher will feel good about taking time to observe and follow the plan for transition but not feel that she is neglecting the other children.

One could, for example, have the younger child continue for a short time to have lunch or nap in his or her own toddler class. There are many creative options when developing an individual plan to support a child's successful adjustment. It is most important for the child to feel loved and respected.

Often the child in question responds well when placed in a class with older children. In fact, the child may need the structure, the expectations, the order and the precision available in the early childhood program.

Job Opportunities

Classified ads contain a maximum of 36 characters per line including each space between words. Ads must be placed by written correspondence to Infants and Toddlers, PO Box 14627, Albuquerque, NM 87191-4627 and must be accompanied by payment of $8.00 per line. This price does not include a copy of the journal. Submit by July 1 for Summer 2000 Edition.

Infants and Toddlers Subscription Form

Subscriber Information (Please Print):

Name _____

Address _____

_____

City _____ State____ Zip _____

Phone _____ Fax _____

Send this form and payment to:
Infants and Toddlers
P O Box 14627
Albuquerque, NM 87191-4627

Regular Subscription:

____ 1 year (4 issues) $25.00 _____

____ 2 years (8 issues) $45.00 _____

Intern Subscription:

____ 1 year (4 issues) $20.00 _____

Course: _____ Year:_____

Bulk Mail Subscription:(School Orders Only)

_____ copies x $2.50 x 4 = $ _____

Order Total $ _____

Please start with issue: Vol____ No____

Bulk Order Example (schools only): to order 10 copies:
10 copies (10 copy min) x $2.50 x 4 issues = $100.00

Form of Payment:

___ Check ___ VISA ___ MC ___ Discover

Account#_____ _____ _____ _____

Expires: _____ / _____

Cardholder (Please Print):

_____

Signature:_____

BEST COPY AVAILABLE

Montessori Education Center of the Rockies
Infant and Toddler Training

"It is we who must go at his pace."
Maria Montessori, *The Absorbent Mind*

Intensive Study
Six weeks summer training
210 academic hours, plus
1 mid-winter seminar
9 month, 400 hour internship

Highly Qualified Staff
All AMS Infant and Toddler trained
Extensive Infant and Toddler experience

Individual Attention
Small class size
Personal approach

Observation/Interaction Opportunities
Model on-site Toddler environment

Inclusive Price
Tuition includes cost of academic,
practicum and seminar phases.
No extra fees for handouts or seminars.

National Recognition
MECR is one of the oldest AMS training centers,
founded in 1978,
with a national reputation for excellence.
AMS credential awarded.
Undergraduate and graduate credit available.
MECR is an AMS affiliate and MACTE accredited.

Inspirational Setting
MECR is located in Boulder, Colorado
at the foot of the magnificent Rocky Mountains.*

*Ask about our Pacific Northwest training.

Montessori Education Center of the Rockies (303) 494-3002

3300 Redstone Road Boulder, Colorado 80303
Virginia Hennes, Director
Sue Kennedy, Infant and Toddler Coordinator

Educating with excellence since 1978

BEST COPY AVAILABLE

these Infant and Toddler TEACHER EDUCATION PROGRAMS have sponsored this issue

Center for Montessori Teacher Education/NY
785 Mamaroneck Avenue, White Plains, NY 10605
Carole Wolfe Korngold
914-948-2501 Fax 914-597-2779

MECA-Seton Teacher Training Program
302 S Grant Street, Hinsdale, IL 60521
Susan Tracy or Celma Perry
630-654-0151 Fax 630-654-0182

Mid-America Montessori Teachers Training Institute
10730 Pacific Street, Suite 234, Omaha, NE 68114
LaVonne Plambeck, Director
402-393-1311 www.montessori1.org

Montessori Education Center of the Rockies
3300 Redstone Road, Boulder, CO 80303
Virginia Hennes
303-494-3002 Fax 303-494-6104

Montessori Teacher College - Sacramento
1123 D Street, Sacramento, CA 95814
Norman Lorenz, MEd
916-444-9072 Fax 916-444-7987

Montessori Teacher Education Center of Northern California
460 North Livermore Avenue, Livermore, CA 94550
Patricia Chambers, Director
926-455-8021 www.valleymontessorischool.com

Princeton Center for Teacher Education
487 Cherry Valley Road, Princeton, NJ 08540
Ginny Cusack, Director
609-924-4594 Fax 609-924-2216

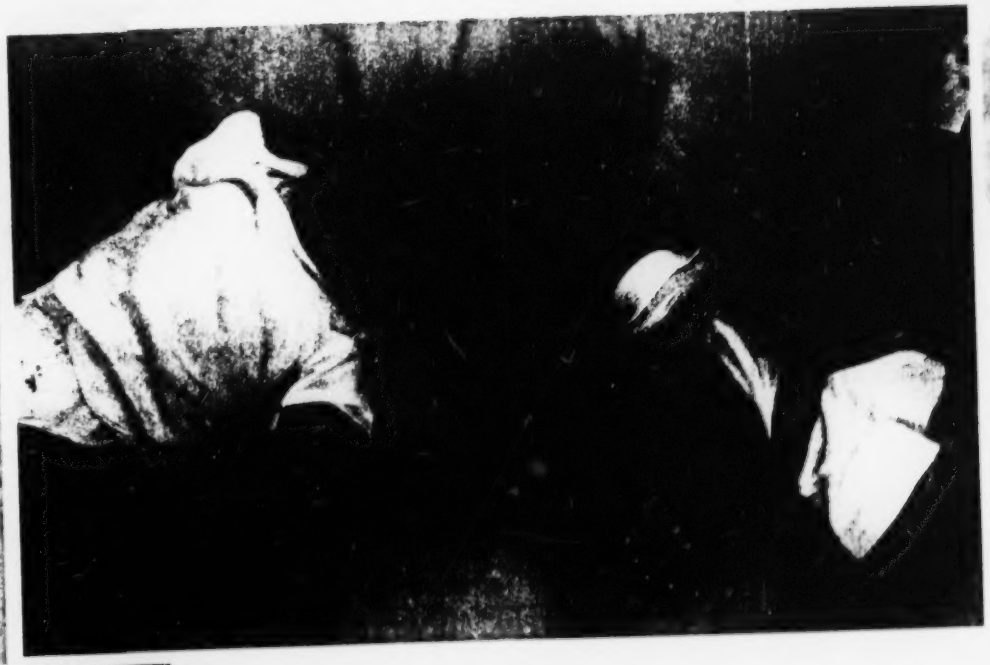
San Francisco Bay Area Montessori Teacher Education Center
16492 Foothill Boulevard, San Leandro, CA 94578-2105
Pamela Zell Rigg, PhD
510-278-1115 Fax 510-278-1577

BEST COPY AVAILABLE

Infants and Toddlers

VOLUME 4, NUMBER 2

SUMMER 2000



PS 029248

BEST COPY AVAILABLE

Become a CMTE/NY Infant and Toddler Specialist!

- Deepen your appreciation of the needs of children from birth to three.
- Develop skills to observe, understand and respect infants and toddlers.
- Discover the joy, satisfaction and profound value of assisting the very young in their healthy growth and development.

The CMTE/NY Montessori Infant and Toddler Program is professional training for people working with children from birth to thirty-six months of age. The first program in the United States to offer Infant and Toddler Montessori Certification, CMTE/NY provides an in-depth study in Infant and Toddler Montessori education combined with the most current scientific and psychological research available.

The first three years of life affect a child's ability to thrive and be; self esteem, the ability to form attachments and the establishment of basic trust are all central to this period. The importance of these first years places a great responsibility on the adults in the child's world. Parents and child care providers should be informed, knowledgeable, and well-qualified to assist in this crucial period of physical, emotional and cognitive development.

CMTE/NY's Infant and Toddler Program teaches how to create beautiful, safe and developmentally appropriate learning environments. The program will give you the skills needed to provide the best quality care for infants and toddlers, as well as enrich your own life with a deeper understanding of this remarkable stage of life.

Classes are held at the CMTE/NY summer institute in New Rochelle, New York. Year-round weekend classes are held in Adrian, Michigan. Observations are held at CMTE/NY's model child care center, the Montessori Children's Center at Burke in White Plains, New York and at St. Joseph Academy in Adrian, Michigan. Call us for information and a brochure.

Our CMTE/NY Infant and Toddler Care video is now available. Send $40.00 to order or call for your copy today.

CMTE/NY **CALL: 914-948-2501**

785 Mamaroneck Avenue • White Plains, New York 10605

BEST COPY AVAILABLE

Vol. 4, No. 2
Infants and Toddlers

Published 4 times a year.

The opinions expressed in *Infants and Toddlers* editorials, columns, and features are those of the authors and do not necessarily represent the position of the magazine. Acceptance of advertising does not represent endorsement of any product or service.

Requests for permission to reprint materials from *Infants and Toddlers* in another form (e.g. book, newsletter, journal) should be sent in writing to *Infants and Toddlers*. Permission to reprint is not required if you want to make copies to share with parents, teacher, or students; for library reserve; or for personal use.

Our copyright notice must appear with each copy you make; Copyright 1997 by Infants and Toddlers. All rights reserved.

Send all address changes and inquires about subscriptions to Infants and Toddlers
PO Box 146
Placitas, NM 87043

Address all advertising inquiries and editorial correspondence to the editor:
Lillian DeVault Kroenke
PO Box 146
Placitas, NM 87043
Manuscript and photograph guidelines are available on request.

Printed by
Infants and Toddlers
Elanbe Publishing Services
PO Box 146
Placitas, NM 87043
Phone: (505) 291-8022
Fax: (505) 291-1252

POSTMASTER:
Send address changes to
Infants and Toddlers
PO Box 146
Placitas, NM 87043

All photographs for this issue were submitted by the authors.

Infants and Toddlers

FEATURES

5 **Developing an Infant All-Day Community** *by Ginny Cusack*

9 **Montessori and Resources for Infant Educarers (RIE), Part 1: RIE and The Pickler Institute** *by Deborah Greenwald*

DEPARTMENTS

4 **Editorial**
We're Moving!
Reprints of Copyrighted Articles Are Available

4 **Ask Ginny**
How do you know a child is ready to learn to use the toilet?

14 **Job Opportunities**

Editor: Lillian DeVault Kroenke

Editor: Lillian DeVault Kroenke

Maria Gravel
Carole Korngold
Susan Tracy
Rita Messineo
David Shelton-Dodge
Virginia Varga

BEST COPY AVAILABLE

Editorial

We Are Moving!

As a few of you know, I work out of our home in Albuquerque putting together the journal, preparing language materials for early childhood programs and writing some materials for adults teachers. This is my official retirement work.

By the time you read this, my husband Bill and I will have broken ground for our new home in Placitas, New Mexico, which is about twelve miles as the crow flies north of Albuquerque, on the north side of the Sandia Mountains. Our target date for completion and our move is early next year. I will continue to work out of our home in an enlarged office and storage area looking out to the north/northeast at the mesas and mountains in the distance from on top of our foothill.

The important information for you is that our mailing address has changed effective now! Please take note. (You may also use our previous address and phone numbers throughout 2001 as we gradually transfer everything to our new digs.)

Reprints of Copyrighted Articles Are Available

Just a little housekeeping note! As most of us know, making single copies of any article for personal use or research is acceptable practice under the copyright law. Distributing multiple copies of any copyrighted material for any purpose, however, requires written permission.

Our mission at Infants and Toddlers is to provide educational access to our Montessori philosophy and practices to teachers, parents, the public and other professionals who work with the young child. So, of course, we want to work with you in your educational endeavors.

We do have back issues available for purchase. If you need ten or more copies of any one article or issue, please let us know. Multiple copies are available at a very reasonable rate.

For more information and rates, you may contact us at

Infants and Toddlers
PO Box 146
Placitas NM 87043
Phone: (505) 291-8022
Fax: (505) 291-1252

Lillian DeVault Kroenke

Ask Ginny...

by Ginny Varga

Q How do you know a child is ready to learn to use the toilet?

A There has been a lot written on the subject so it is interesting that this is still a question. Could it be that many children do not meet the expectations of adults or at least not quickly enough? Consequently, parent and teachers may then feel they have either not identified or misidentified the readiness cues? Just as it takes a parent and child to bond and eventually to separate, both parent and child must be ready for toilet learning if it's to be a pleasant and successful experience. As with all readiness, it depends as much on experience as on physical and emotional maturation.

Theoretically, the preparation for the eventual success in using the toilet can begin at birth. That is, if the infant is placed in cotton diapers, which permit the evaporation of the urine, the infant can experience the changes in temperature and has the possibility of developing greater sensitivity to the difference between feeling wet and dry. Pampers keep the infants' bottom warm and possibly more comfortable so the child may not indicate an awareness of urinating or of needing changing. As a result, parents and caregivers may not be alerted to changing the infant as often as desirable.

For young children, seeing adults and other children use the toilet helps them to know what the toilet

continued to page 18

For future issues, please direct your questions to:

Ask Ginny...
Infants and Toddlers
PO Box 146
Placitas, NM
87043

BEST COPY AVAILABLE

Developing an Infant All-Day Community

By Ginny Cusack

I would like to present some thoughts, ideas, and areas to consider when starting an Infant program. These ideas are based on the Princeton Montessori School experience and my personal experience starting an infant program before coming to Princeton. These issues include a historical perspective of Princeton Montessori School's infant program, the issue of a full-day program, staff qualifications, staff and children's schedules, communication, space and materials.

Full-Day Programs

When we talk about infant programs, we first need to address the issue of full-day programs—those that run all day, five days a week, twelve months a year. For many Montessorians, full-day programs are not part of the American Montessori experience.

When Montessori was reintroduced in the United States in the late fifties, it was a time when mothers stayed at home with their children and the nursery school or preschool experience was emerging and becoming popular. This two-to-three hour nursery school experience served to help with a child's socialization skills and gave mothers some time away from their children.

The half-day nursery school model of Montessori was not rooted in Montessori philosophy. Instead, in this cultural milieu, the Montessori method from the Casa de Bambini was incorported into the American model of a half-day nursery school experience.

Almost fifty years later, we are going back to Maria Montessori's original Casa de Bambini's model when children were cared for and taught in an all-day setting. In her writings, Maria Montessori described Montessori as a way of life throughout the entire day. She did not visualize her approach as a socialization and educational program for a few hours where the children have their Montessori time and then spend the rest of the day in non-Montessori time with whoever else can take them.

Dr. Montessori did not visualize her approach as a socialization and educational program for a few hours where the children have their Montessori time and then spend the rest of the day in non-Montessori time with whoever else can take them.

A Way of Life

Our underlying philosophy at Princeton Montessori School and Princeton Center for Teacher Education is the same as that of Dr. Montessori at Casa de Bambini. Montessori is a way of life, a way of relating to children with developmentally appropriate educational materials. There is no distinction between Montessori time and non-Montessori time.

No matter what time of day—at nine in the morning, or four o'clock in the afternoon, it is time for Montessori. Whenever there are children with whom to relate, it is Montessori time. The clock doesn't determine Montessori activities. How we relate to children is just as important at five o'clock in the afternoon as it is at nine o'clock in the morning.

continued to page 6

Ginny Cusack is the Director of the Princeton Center for Teacher Education that is located at the Princeton Montessori School, a school with programs from infant through middle school. Ginny also works with staff development and parent education within the school. Previously, Ginny founded Lakeside Montessori Center in Princeton, NJ and was its director for ten years. There she began the first full-day infant program in New Jersey.

Ginny took her Montessori training in Santa Monica, CA where she received an AMI credential in Early Childhood. She holds an MA in Theology from New Brunswick Theological Seminary. Ginny is also a certified Enneagram Instructor and incorporates the study of the Enneagram into the Montessori teacher education program.

Ginny has written articles on many Montessori topics as well as topics related to the Enneagram. She is a speaker and workshop presenter within the US and abroad.

BEST COPY AVAILABLE

DEVELOPING AN INFANT ALL-DAY COMMUNITY continued from page 5

The belief that we have Montessori throughout the entire day is at the foundation of Princeton Montessori School's full-day infant program. Full-day programs staffed by Montessori-trained teachers at all the levels were offered before the infant program began.

When I travel around the country and discuss full-day programs, I hear Montessorians say, "Oh, no, we don't have full-day programs. Our parents have nannies." Or, "Our parents only want their children to come half-days." That's not surprising when that is all that is offered. The parents have to make do if full-day programs don't exist.

Each school must examine its beliefs and philosophy as to how they interpret Dr. Maria Montessori's philosophy. Is the philosophy broader than a half-day or three-quarter day nursery school experience? If the school embraces a broader interpretation, it has the philosophical foundation to develop an infant program.

Historical Perspective

One of the primary reasons we began an infant program was our willing infant and toddler staff. Teachers believed in quality infant care and wanted to add the infant component to the already existing toddler program.

In addition, Princeton Montessori School had a parent-infant program that was facilitated by the toddler teachers. Parents, mostly moms, came once a week for an hour and a half with their babies from 0 to 18 months. Expectant parents were also encouraged to attend.

The parent-infant program served many purposes. It laid the foundation for our full day infant program. It was a great way to communicate the Montessori philosophy to parents of the very young who were just starting out and are very receptive to hearing Montessori ideas.

I recently saw an interesting TV commercial. The woman said she was prepared for everything regarding the birthing process. But when the mother actually had the baby, she said something like, "Who tells me what to do now? I got help with all the preparation for the baby ahead of time and now, when I have the baby, you leave me."

After a number of years, the needs of our Princeton community and the teachers changed. There was an increasing need for all-day infant care. The teachers wanted to serve the needs of children before they turned eighteen months when they were eligible for our toddler program. The teachers had the knowledge, the expertise and the experience to provide quality all-day, all year care that was developmentally appropriate for infants.

The Key to Quality and Success

Trained and Willing Staff

Trained and willing staff is the key to the quality and success of our program. When you do decide to begin a program, you need to find people who are willing to be trained and are suited to work with infants. Some people do better with infants than other age levels and some do better with older children.

One of our teachers was teaching a 3-to-6 class when an opportunity came to be in the infant program. She took the training and received her AMS Infant and Toddler certification. She later told me that she didn't know why she waited so long to become an infant teacher. It was her niche!

School heads often ask a 3-to-6 teacher to work in an infant or toddler program. In the infant-toddler community, that is like pressing a hot button. It sends an electrical shock through the community when you do that. We often think that because a 3-to-6 person knows the Montessori philosophy, that this person can teach in an infant or toddler setting. Certainly those who have been in a 3-to-6 program have a lot to bring to the class, but I would be the first to say that even a super 3-to-6 teacher still has much to learn about toddlers.

The Importance of Infant Teacher Education

Adults tend to think that there is not that much to know about caring for an infant, that anyone can do it. But training in infant and toddler programs is essential to a quality program. Without Montessori-educated teachers, there is no Montessori infant program. We believe that, even if they are not going to be certified, everyone working with infants needs to take

BEST COPY AVAILABLE

some courses in environmental design, pedagogy and philosophy in our teacher training program.

At our school, almost everybody in each class is trained because the teacher education center is located at the school. However, not everyone who has a credential is a head teacher. Presently, we have two certified experienced infant-toddler teachers, two interns and another completing her course work from training.

What kind of a person should you select? Frequently, we think that the younger adult teachers are best suited to work with the youngest children. My observations are quite different! Place the younger adult in middle school and get that mature, experienced person into the infant program.

In fact, many more mature persons enroll in infant teacher education programs. That is not to say that younger adults cannot be excellent infant teachers. But I do want to you to change the idea that the younger the child, the younger the adult should be.

Objectivity and Self Knowledge

Objectivity and self-knowledge is also very important for adults working with infants. Being able to separate our own child-rearing choices from the choices mothers in our infant program are making is critical. Many Montessorians value staying at home with their infants. Yet we are serving women who have made a different choice.

If a person cannot reconcile the fact that a mother is going to leave her baby for eight hours a day, then she shouldn't become an infant teacher or caregiver working with infants in an all-day program. A professional infant caregiver separates what she did or would do with her own children from what the mothers in the infant program are choosing—without making negative judgements.

Our profession is one that provides excellent quality care and education. Do we believe that what we are doing for children is good? If so, we should not hear comments in the staff room such as, "These children should be with their mother," or, "The children have such a long day."

Schedules
For the Staff

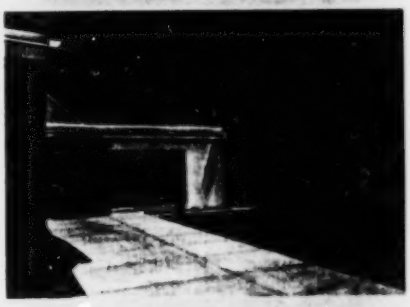
Another thing to consider is staff scheduling. The main concern is that there is an overlap of staff throughout the day. It is important to maximize staffing during the most critical periods of the day. We have fifteen infants in our infant center with five adults who come at different times.

The number of hours a person works depends on each one's capacity. Some people do well with a full day schedule and others do better with a half-day workday. Presently, the school has a variety of full and part-time people. One person comes in at 7:45 AM and works until 5:30 PM; that's a long day. However, the schedule works well for her. She likes it. It's almost a retreat or a break for her. She goes with the flow of the babies all day.

One staff member works from 8 to 4. Another from 8:30 to 4:30. The fifth person works from 10 to 6. Overlapping schedules allow for optimum communication among the staff.

continued to page 8

Princeton Center Teacher Education



AMS Certification Programs
Infant and Toddler
Early Childhood
Elementary

MACTE Accredited

PCTE...the Inside Track
487 Cherry Valley Road
Princeton, New Jersey 08540
609-924-4594 • Fax: 609-924-2216

BEST COPY AVAILABLE

The Learning Tower® is a child's special place to observe, participate and create! A step stool, desk, puppet theater, fort - your child's imagination is the limit. Strong Baltic birch with choice of non-toxic color finishes including natural. Will be enjoyed for generations. For ages 2-6.

Ask for a free Brochure!

Order Direct at
1-800-704-9058

1998 Dr. Toy's 100 BEST Children's Products

little PARTNERS

Montessori Infants and Toddlers Videos

Infant/Toddler Environments:
Actual video of three different classroom environments. Emphasis is placed on aesthetic and well developed environments. *Approx. 30 min. $50.00*

Infant/Toddler Activities
Actual video of children interacting with their environments. Explore new ideas. Watch how children respond. *Approx. 35 min. $40.00*

Montessori Infant and Toddler Care
Filmed at several programs around the country. Emphasizes Montessori theory and practice. *Approx. 9 min. $40.00*

A Helping Hand
Actual video of ways adults can assist children. Give just the necessary help. *$20.00*

Each video contains a brief description of its contents.

Send your order with payment to:
Infants and Toddlers Videos
c/o Virginia Varga
6106 Frederick Road
Dayton, OH 45414

DEVELOPING AN INFANT ALL-DAY COMMUNITY

continued from page 7

for the Infants

I also want to emphasize our schedule for the children. We do not take children into the program for anything less than five hours a day, five days a week. However, parents can sign up for five hours, five days a week; six hours, five days a week; 7 to 10 hours a day, five days a week.

We could not survive financially if we accepted children for fewer hours. This is a very expensive program because our state certification requires a 1:3 adult to child ratio. We recognize that there are situations where mom overlaps with dad so that a baby only needs outside care three or maybe four hours a day. We cannot accommodate such an abbreviated schedule because we have to hire staff according to the state regulations.

When we began our program, we tried to accommodate all parents. Some parents wanted their children to come fewer hours. If they or we could find another baby to make a match for a full-time adult slot, it was okay. But our program quickly became so popular that we became fully enrolled. Some parents sign up before they have the baby. Sometimes they even sign up before they are thinking about having the baby. They know that we can only take a very limited number of children.

When you begin, you certainly can do what you wish, but don't start with fewer hours even to accommodate a sibling of an enrolled child. You need to run a full-time program so you can pay your staff. We do allow parents to pay for a five-hour program and come for fewer hours. Some have selected that option.

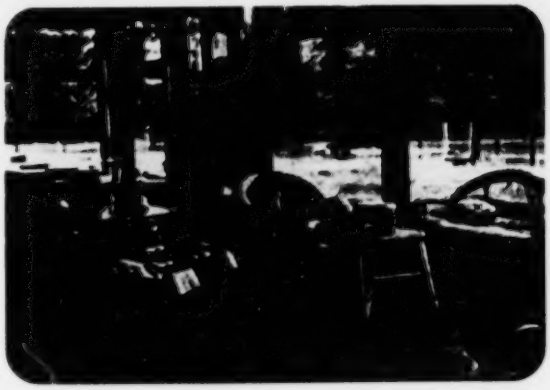
You may feel that this policy discriminates against moms who want to stay at home. None-the-less, you do have to define your program and the clients you are going to serve. You cannot serve all mothers and all babies. You cannot meet everyone's needs. I don't look upon our policy as discriminatory.

Financially, we had to define the program to be five days a week, from five hours a day and up, because we wanted to offer a full-day program for infants. We are not a drop-in center. You may want to define your program philosophically. I think that the parents who most need our program, need at least five hours, everyday.

Communication

with the Parents

Another important part of our work is parent communication. We record



continued to page 15

Montessori and Resources for Infant Educarers (RIE), Part 1: RIE and The Pickler Institute

By Deborah Greenwald

I was coming down an elevator, thinking hard about Maria Montessori, Magda Gerber, Emmi Pikler, and grown-ups. Also in the elevator, there was a woman with her baby in her arms and I remembered what it is all about. The mom was a little worried about me because I was staring at her baby. I tried to look harmless. The baby was watching the other adults, who were having a conversation. She was watching their mouths. I thought how sophisticated she was for being so tiny. She looked intent.

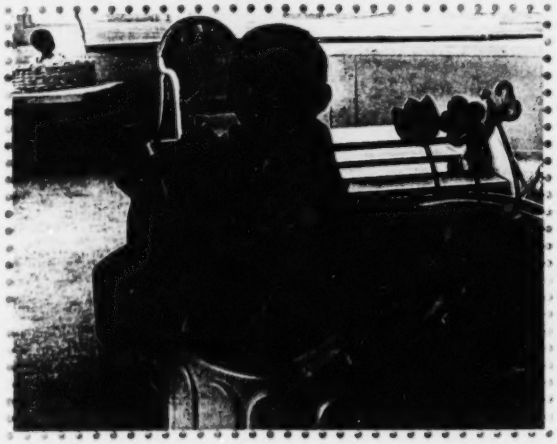
Then she turned and sneezed on her mom, spraying her mom with spit and snot. I thought that's the juxtaposition of babies—an incredible, sophisticated organism combined with drool and spit and snot.

I don't want to get too heavy. It's all about babies. We all love babies and we just really want to do the right thing. The two philosophies that I am going to compare and contrast are the two best ways to care for infants and toddlers that I know of. That is what I really want to share.

I wrote my Master's thesis on this topic. The very last sentence in my thesis is a quote from Lao Tzu, from the Tao Te Ching, "He who is concerned with benefit rather than obedience is at the core of living." This quote is key to all of this to me. The most important thing is that we do what is right for children rather than adhering to a philosophy.

We really need to stay human with our work. That's what I get out of this. We need to be concerned with benefit and not be concerned with, "Oh! This is not Montessori," when it seems to be right with us and the children we care for.

With that said, I want to give you information about Resources for Infant Educarers, which we call RIE. I am writing about RIE to a Montessori audience because I want to share with you what I consider extremely relevant to your work. I will share my studies—my comparison of the two philosophies.



I asked Grazia Honegger after her presentation at the AMS Seminar in New York if she recognizes the similarities in the two philosophies. She absolutely agreed. She said, "We walk the same path. We are very close."

Working with Magda Gerber

First a little background. I started to work with Magda Gerber in 1989 when I was 20 years old. I was lucky. I found my niche. I was really very young. I worked at the demonstration center for the RIE philosophy.

My very first memory is walking into the center, which was located in a little house with a white picket fence and a maple tree. Beautiful, healthy little children were playing outside. I knew that I wanted to work with those babies.

A caregiver was sitting on the path with a little boy sitting on her lap. The two were looking at a little board book. The child was flipping the pages, looking at something, going back and forth. The caregiver was commenting about what he was looking at. My first thought was that she is not making him read the book, front to back. That was my first recognition of the respect inherent in the RIE philosophy.

A second experience that really stands out in my memory occurred after I started working there. I had heated a bottle in a crockpot. I had a primary care group of four infants between the ages of eight and eleven months. We had a room together, the five of us. The bottle was for Ashley. I shook it and made sure it was the right temperature. When I handed it down to her, I heard a gasp behind me. I looked back and there was my employer and soon to be mentor, Ruth Money.

continued to page 10

BEST COPY AVAILABLE

MONTESSORI AND RIE, PART 1 *continued from page 9*

"We never just hand a baby a bottle. They always have a bottle in our arms." That was when my real learning began. I became absolutely fascinated with the whole philosophy. It was my first understanding of what a philosophy actually is.

Who is Magda Gerber?

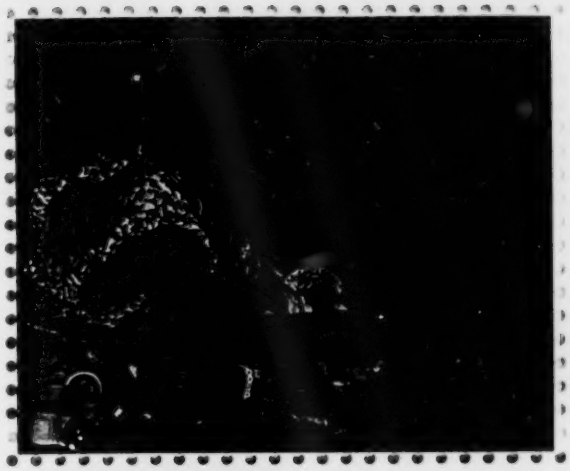
Magda Gerber is a Hungarian Infant Specialist who lives in Los Angeles. She founded RIE in the United States with Dr. Tom Forrest. She teaches parent-infant classes and training for professionals. Between 1996-98, I was the live-in caretaker and parenting class facilitator at RIE on the first floor of Magda's duplex in the Hollywood Hills. The opportunity to teach classes with her was an incredible experience. She is a master, even now in her later years. I really enjoyed watching mommies and daddies grow in confidence and competence with their babies.

Magda was born and raised in Hungary where she, unfortunately, encountered a lot of strife in her lifetime. She eventually escaped with her family in the late 50's and came to the United States.

Her early experiences in Hungary had so impacted her that she felt compelled to share what she had learned with families in the United States. She started RIE in the mid-seventies after several years as a teacher and a therapist for children with special needs. She was particularly involved with children with autism.

Magda Meets Emmi Pickler

Magda and Emmi met through Magda's daughter, Mayo. Mayo went



to school with Dr Pikler's daughter, Anna. One day Mayo was ill with a sore throat. Magda was a young mother and her doctor was out-of-town. Magda didn't know what to do. Mayo said, "Why don't you call Anna's mommy? She's a doctor."

Dr. Pikler made house calls every week to about 100 families. So Magda called and Dr. Pikler came. Magda proceeded to tell her what was wrong with her daughter. Emmi shushed her. She got down to Mayo's eye level and started to speak to her directly, asking her how she felt and what was going on with her. Mayo's response was so grown-up. Magda was amazed at the way her daughter acted when she was spoken to this way. She was only six. That was the initiation of their relationship. Anna is now the director of the Pikler Institute and has been for many years.

Magda was intrigued with Dr. Pikler's work. There is a fascinating history about Dr. Pikler, her background and her trainers. Among these was Dr. Clements Von Pirquet in Vienna. The respect he showed for children during medical exams and procedures was revolutionary. If a child cried, the exam would halt until the child was able to cooperate and feel okay about it.

Who was Dr Emmi Pikler?

Magda's teacher in Hungary, Dr. Emmi Pikler, was a very well known pediatrician in Budapest who worked with families. Dr. Pikler passed away in 1984. Her ideas were very different from the traditional thinking of her day—and very similar to those of Dr. Maria Montessori. They both looked at children, not as empty vessels, but as these amazing people who have many inherent capabilities.

Hospitalism

In 1946, after the war, the Hungarian government wanted to open a home for the orphaned children. They asked Dr. Pikler to run the home. At first, she hesitated because researchers, Renee Spitz and others, were studying orphanages and saw many problems.

There are some very famous black and white videos of babies in orphanages. Perhaps some of you have seen them. Babies are seen rocking, banging their heads and displaying the symptoms that came to be know as hospitalism, a condition often seen in children reared in institutions.

Today, I am a trainer of childcare providers in subsidized childcare centers and homes I had no idea how bad most childcare is. Unfortunately, it is the caregivers that are often blamed for the poor conditions. It is really a systemic problem that we can't go into here. These programs are not supported by the system and we all know that. It is really difficult. I am seeing some of the characteristics of

hospitalism, particularly rocking, in childcare centers.

Many of our attitudes about orphanages and residential institutions for children are very much influenced by that early research. We tend to react, "Ehh!" When I tell people that I studied in an orphanage in Hungary in the summer of 1998, they immediately think of the Romanian babies. I have to say, "No, no. I studied in a model residential nursery."

Dr. Pikler's Insights

Understandably, Dr. Pikler didn't want to be a part of creating damaged beings. She agreed to run the orphanage because she believed that she could do it without damaging their souls, that children can be raised in a group setting without being damaged.

At this point, it is important for me to remind all of us that we too are all raising children in groups. They may be going home at night but we are raising children in groups en mass in this country. That's why I think this information is pertinent.

Through much research, Dr. Pikler came up with the basic principles about the way to raise babies successfully in a group setting.

Building Relationships

One of the symptoms of hospitalism is the inability to form and maintain relationships. This is a key to almost everything that we accomplish in a successful life. Dr. Pikler focused on relationship building and respecting the developmental process.

When you have many babies together, how do you build relationships? She found that the key is to work very closely, very intimately with each child during the care giving routines. Each care giving routine happens with the same person each time.

There are some differences between Dr Pikler's work and Montessori's. I am not trying to say that these two philosophies are the same. Montessorians are so into equipment! You all ask about equipment. This equipment is designed with a lot of thought behind it. What I really want to communicate to you is the quality of interaction between child and adult. That is much more important than the equipment.

Freedom of Movement

The second discovery was the importance of freedom of movement.

continued to page 12

Montessori Teacher Education Center of Northern California

INFANT TODDLER TRAINING

Academic Year & Summer Course Formats
AMS Trained Staff
Small Class Size
On-site Environments

"Unless we adults are enlightened as to the way the child's mind develops, we are likely to become the greatest obstacle to his progrogress." Maria Montessori

Phone: 925-455-8021

Address: 460 North Livermore Avenue
Livermore, CA 94550

Website: www.valleymontessorischool.com

MACTE Accreditaiton Pending

Patricia Chambers, *Director of Training*

BEST COPY AVAILABLE

MONTESSORI AND RIE, PART 1 continued from page 12

I was happy to hear Grazia Honegger push for freedom of movement. We do not need to teach movement. Movement is absolutely pre-programmed in the infant. We, as Montessorians, know that. The 3 to 6 training focuses on an amazing analysis of movement. There are some infant and toddler training courses that focus on movement and there are some that do not.

Dr. Montessori didn't really give us specific directions for infant toddler care. She gave us theory. Her pedagogy is a blank page. I believe that Dr. Pikler wrote on that blank page but unfortunately for most of us, she wrote in Hungarian so most of us can't read it. Many of her books are published in Russian, German and French as well.

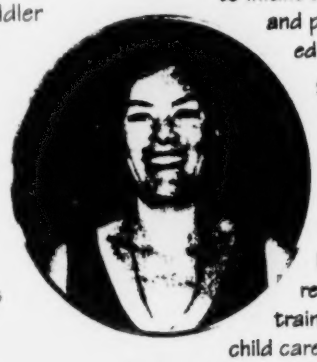
The Pikler Institute

The full name of the orphanage is the Emmi Pikler National Methodological Institute for Residential Nurseries. They hold training courses for other residential nurseries around Europe. They have been conducting research for a solid 50 years. Unfortunately for us, all the research is written in Hungarian and Russian.

In the fifty years since Dr. Pikler opened the institute, they have never closed their doors. They have studied the infants in this environment in a very naturalistic way. They study the children minutely but they have not set up experiments in a laboratory-like sense to see what the babies do. It is all about how to make it as good as possible for the children.

My Visit to the Pikler Institute

When I did get to visit The Pikler Institute in July of 1998, I had to work hard to get in. They are so protective of their babies. The doors are not open to everyone. You have to be accepted—and pay. It is not like going to observe in a childcare center. The babies live there and all of them are there because they have experienced some kind of serious trauma. The most important directive for the caregivers is to maintain predictability and consistency in these children's lives so they can heal from the trauma they have experienced.



Deborah Greenwald's professional experience has been directly related to infant and toddler care and parent/infant education.

She is currently the Infant Toddler Specialist for Children's Services Center, Pensacola, FL, responsible for training and assisting child care providers in centers and homes, developing training programs, collaborating with local agencies, and consulting in the development of a model infant toddler care center.

Before joining the Children's Services Center she served as the Parent-Infant Guidance Class Facilitator and live-in caretaker at the RIE Institute in Los Angles where she first became acquainted with Magda Gerber and the RIE philosophy.

Deborah has a strong Montessori background. She has been a faculty member, Montessori Teacher Education Center of the San Francisco Bay area since 1998, a lead teacher in the Infant Toddler Parent Program at Pacific Oaks Children's School (1996-98) as well as a lead teacher for the Toddler Class and Parent Education Coordinator at the Montessori Early School, Pensacola, FL (1994-96)

Deborah has both an AMS Infant Toddler Certificate and an RIE diploma. She completed her MA in Human Development in 1999 from Pacific Oaks College, Pasadena, CA, specializing in Leadership and Human Services. She has a BA in Liberal Studies with a minor in Women's Studies in 1993 from Humboldt College, Arcata, CA.

The Bath

The video, *Attention to Each Other; Infant and Adult During the Bath*, an example of a bath given at the Institute, shows us that the process is intimate, slow paced, and extremely predictable for the child. The body is washed in the same way each time. The caregiver's ability to respond to the child's cues and the child's cooperative action and engaged interest are phenomenal to the practiced eye. The infant in the film is 10 months old.

I hear many gasps in the audience at an exquisite moment when the caregiver is holding a sleeve for the child's arm and the child holds the other arm out. The caregiver quickly

moves to the other sleeve to meet the child's attempt at cooperation. The sensitivity is incredible.

Changing tables are also used for the bath. They are large and square. They are designed to enhance freedom of movement and cooperative interaction. Children are laid down on their backs facing the adult, as mothers do, rather than sideways as we do in most childcare programs. This way the eye contact is natural.

The Playpens

At the Pickler Institute the playpens are as big as rooms. An area of chairs defines the playpen and beyond that area, there is a pathway. The caregivers are called nurses. They walk back and forth in the pathway. There are cribs and there are all kinds of things going on. The floor in the playpen area is covered with sheets. Nobody with shoes would ever walk on the sheets. They are clean. There are no hazards to be found.

This is a designated play area but the difference is that there are no walls. The children are not separated visually or aurally from whatever is going on elsewhere. The Montessori ideal of no physical boundaries for infants and toddlers is very hard to live with, for both the children and adults. The children are outside almost all of the time anyway. The play yards are wonderful.

Rocking

There was one particular Romanian baby rocking at the Pikler Institute. Somehow he had been rescued. When we asked about the boy, we were told that he is rocking less and less. They do watch symptoms like rocking and are concerned but they are also attuned to the situation. My colleague, Ruth Anne Hammond, responded that she wanted to stop him from rocking and asked what they do for the child.

The answer was no, they do not stop him from rocking. They recognize that this is the child's coping mechanism. That is a skill that he developed to deal with the lack of stimulation and the lack of interaction that he experienced early on. That's him going inward. It is almost like autism in a way.

She explained that they wait until he is not rocking. "Then we draw him in with us. Each time we engage him, we show him how wonderful the world can be and how nice interactions can be."

That was profound to me. That is the quality of respect. Even though we know that it is not good for him to spend his life rocking, they respect that he has come up with a way to handle his situation. They reach out to him when he wants interaction rather than when he has turned inward.

Head Banging

Head banging is another common symptom of hospitalism. How do I handle head banging in infants and toddlers? I put my hand on whatever the child is banging against or on the child's head. As a consultant in my present position, I just made a referral to an early interventionist for an eighteen-month-old boy who is doing this. When I saw this child, he didn't know me. I didn't have a relationship with him so I couldn't work with him.

He gets down on his hands and knees, positions himself and starts rocking. He was banging his head on the entrance door of the classroom. I didn't sit next to him with a "you have to stop now" attitude. I just sat next to him—that's all I did and he just stopped. He looked up at me and smiled. Then he crawled into my lap.

If he had continued banging himself, I would have put my hand between his head and the door. I would have encouraged him to be gentle with himself.

Longitudinal Studies

At the Pikler Institute, there are many longitudinal studies. These ladies are very thorough. The studies are written in Hungarian and Russian. They are very proud that their children come out of this experience as well adjusted adults, able to hold jobs, marry and have children of their own even though they never had parents of their own.

Dressing and Self-Care

The respect for the child practiced at the Pikler Institute is so amazing! Each child has his or her own clothes to wear when they leave the Institute. Personal grooming is

continued to page 14

MONTESSORI AND RIE, PART 1

continued from page 13

very important. They all wear the same kind of little underpants. I was there in the summer when it is really hot. They have little pads that go between the legs. The children can put the pads in and pull them out when they are wet.

They all wear the underpants, but they each have their own outfit. When they step out of the gate, they wear their own clothes. There is not a communal pile of clothes. An individual sense of identity is preserved and encouraged, even treasured and celebrated. They each have their own birthday parties as well.

The Pikler children remind me of Montessori children. I watched the nurses get the two-year-olds ready to go for a walk outside. The children look in the mirror. They check their shoes and they comb their hair.

One day, while we were having the afternoon discussion of our observation, Anna, the director, came in smiling. She had just been downstairs watching tiny, two-year-old Claudia get ready for her walk. Claudia had looked into the mirror while she was getting ready to go out and said, "Look at me!" The director knew that Claudia felt good about herself. That is a significant sign of success to the staff at The Institute.

The Age Range

Once the Pikler Institute had children from birth to two only. Now, because of political circumstances, they have older children up to six years of age. They work very gently and kindly to introduce the children into public society. First, as toddlers they take walks, with the same caregiver each day. The children choose the direction to travel!

They have a little schoolhouse in the institute to prepare them for school. There is a staff pedagogue who prepares the environment. It is not Montessori specifically but there are elements that you would recognize. I took a lot of pictures. Eventually, the children go outside to school.

Adoption

Are the children ever adopted? Yes, but the process is full of red tape and difficult. There were some Romanian children at the Institute who could not be adopted.

The children's chances for adoption are not good. The caregivers give everything they can early on. There is a concerted focus on independence because that is what the children are going to need. The Hungarian government is turning more and more toward foster care. One of the terms they use at the Pikler Institute is, "His future is absolutely uncertain."

There were forty babies at the Institute. There was one successful adoption in process. The transition is very slow and respectful from what the child knows at the institute to her new home.

Caregiver Schedules

The Institute operates on a twenty-four hour day schedule. Each caregiver has an eight-hour shift. It is just not possible for a baby to have the same caregiver all of the time. The idea is that each child has a primary, secondary and tertiary person in their lives. That's how the schedule is set up. The bath, which they consider to be one of the pleasures of life, happens everyday with the same primary caregiver.

When I worked at the RIE demonstration program in Southern California, we had two caregivers. I worked seven to eleven-thirty. Another person came in at eleven and stayed until six. We worked with the same group of four. They knew us and we knew them. It really worked well.

At the Pickler Institute, the children have the same cycle of caregivers. The caregivers meet in between and discuss minutely what happened during each cycle. They know everything that happened in the last eight hours. The level of discipline of the caregivers is probably something that we cannot achieve as Americans. It is so different. That is what Magda always says.

Part 2, A Comparative Analysis of Montessori and RIE will follow in the next issue.

Letters to the Editor

I am enjoying the *Infants and Toddlers* publications so much. I will be joining Ginny Varga this summer to co-teach with her in the CMTE/NY Infant and Toddler Teacher Education Program. What a gift you, and all who contribute, have given the parent and teacher community with the articles, information and encouragement through the journal. I love sharing it with our parents of infants. I will be encouraging the parent community to subscribe.

Kathleen M Duval
Maple Knoll Child Center
Cincinnati

BEST COPY AVAILABLE

DEVELOPING AN INFANT ALL-DAY COMMUNITY continued from page 8

for the parents a daily rhythm sheet that covers the basics of what happens each day. The teachers record information like what food the child eats, when the child's diaper is changed, what is in the diaper and when the child naps. My point here is to say this communication is important. You do not have to follow this sheet exactly.

As Montessorians, we want to communicate many other things about the children—their language, movement, development and abilities. Tell the parents what they want to know, what their child ate, how much he or she slept. Then parents frequently will also hear the rest. But the basic information should come first.

From the Parents

The daily information sheet from the parents is another form of communication that we use. The parents bring it to us every morning. That way the staff knows the details of a child's diet, their diapering, how they slept or anything else they can tell us.

It is important that parents write it down—not just speak it. Certainly, the information is also spoken, but when it is also written down, the staff can refer to this sheet during the day. If something happens with the infant, the caregiver has a point of reference and can see that the problem may simply be that, for example, the baby didn't have a good night's sleep. The babies don't talk to us so we need to have this information sheet.

With Infant Journals

We also have infant journals for parent communication for every baby. In it, we record information and place the photos we have taken. We use a spiral notebook. Very simple! When the child leaves the program, parents have a journal.

The teacher writes down things such as when they say their first word or when they made friends with another child. Whatever it is, it's a treasure. And often, there are pictures accompanying the entries.

We record in each child's journal at least one or two times a week, not necessarily daily. The idea is not just to put something in the journal. The entries should be highlights. If they see something, the teachers have a camera close at hand. They just click and save the picture for the parent.

With Infants

The ability to speak to infants without requiring a response is essential. This is an interesting phenomenon. To assist the infant's verbal development, the teacher is always talking to babies. There is the whole sequence of communication with babies about diapering, for example. Babies, however, are not yet interactive and do not respond verbally. Adults who require verbal responses are better suited to teach older children.

Within the Staff

Communication between staff is just as important. Obviously, the journal and the other information sheets provide important communication. Even if your program is not as sophisticated, you could keep a little white board on the top shelf. You can communicate information to the staff like "Everyone needs to be up at 1:30." Communication between staff is critical in any class, but it is particularly critical in full-day programs.

Space

Another consideration for a beginning infant program is space. Do we have the space required? Often strict licensing codes prevent us from implementation. Space is needed for the little ones as well as

continued on page 16

BEST COPY AVAILABLE

 continued from page 15

the adults. Spaces usually are divided into the infants' eating area, sleeping area, activity area and a parent reception area.

Sometimes, schools have one large room that is divided into the above areas. In other schools, there may be adjoining rooms or entryways. Safe, clean space is very important. Division and arrangement of space has been a creative process at Princeton Montessori School.

Materials for the Infant Program

Materials are necessary. Most heads of schools and early childhood teachers approach infant materials from their experience with early childhood and elementary programs where there are many didactic materials to buy. The first thing we do when we start those programs is to contact a Montessori supplier to find out how much everything costs. And then there are all the resources for teacher-made materials to be added.

We are programmed to think of materials as the key to having what we need to implement a program. There are materials for infants, but they are not a major cost factor.

Courses delineating materials for infants are held during teacher training. However, generally speaking, you need objects that are safe for infants. You will want to consider their variety, color, texture and, of course, developmental appropriateness.

You need mirrors, mirrors, and mirrors! Why? Infants who are just becoming aware need mirrors even more. It's good to have mirrors all over, everywhere.

Mobiles are important, as are spaces with rugs and smooth spaces. Obviously babies touch everything so you want variety.

You need some push toys. When babies are just starting to walk, they can't walk by just standing up and walking. They need something to hang onto. When they push something, they forget that they are walking and just do it. When my son first learned to skate, he wobbled all over. His coach gave him a chair to push around the rink. By the third time around the rink, he started to skate by himself. Babies need chairs that are lightweight that they can push all over to help them learn to walk.

We also have a climber in our large gross motor area in the infant-toddler room and we also have a climber within the activity area. We don't use highchairs or cribs. These are used to accommodate the adult. What other kinds of furniture do you need? You need low tables for eating. We have a diapering area and a sleeping area with little, low beds. Basically, that is about it for furniture.

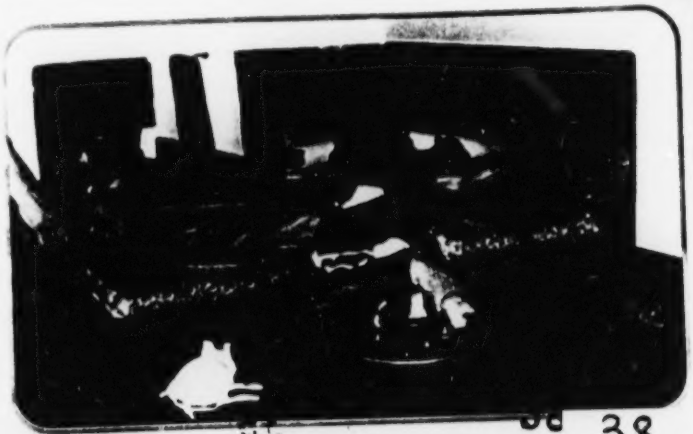
Planning for Movement

We don't put children in cages, in boxes, in playpens or in cribs to contain them. In our culture today, we can put a baby in some kind of container from morning until night, thinking that we have done the best for the child. The first thing most parents do when they have a baby is buy furniture to put their child in. First, remember—the most

important developmental activity for a child after birth is moving!

If you were sitting in an infant seat right now with your hands constrained and the plastic sides close against you, how would you feel? You would feel the way you do when you are in an airplane. That's how the babies feel when you put them into a

continued to page 17



BEST COPY AVAILABLE

DEVELOPING AN INFANT ALL-DAY COMMUNITY

continued from page 16

car seat. Then the car seat turns into an infant seat. You pick it up and carry it inside. In the grocery store, you put the infant seat into the cart. Then, you turn the infant seat into a seat to feed them. You put the seat on top of a table.

You can put the baby into so many things. You can put them into a highchair when they are sitting up. You can put them into a playpen. Now they have playpens for the beach—or for whatever you want. People with babies travel everywhere. They need a van to put all the baby stuff in. Come on! All you need is a blanket on the floor to provide a place for the baby to move his or her little hands and legs around.

We do have infant seats to use during certain times. We don't have a lot of swings. I am not saying that you never need these or that any of these things are bad. What I am saying, however, is that in an infant center, these things can easily be misused. If you know that movement is the most important activity for babies to develop at this young age, you will not put them in things that restrict movement. Our role is to educate parents about the importance of movement.

Adult-size Furniture

I also want to emphasize that we do have adult-size furniture. We have a comfortable rocking chair for adults to feed the babies in the nap room, to rock the babies or whatever. There also needs to be furniture suited to adults such as a comfortable rocking chair, adult-size countertops, sinks and tables. Keeping in mind the needs of both the infants and the adults is the general rule of thumb

Conclusion

Although there is much more to discuss in setting up an infant all-day program, the issues of staff, schedules, communications, space and materials are the main factors to consider as you begin. As in any program that Montessorians begin, creativity is required to make it work in each setting. Hopefully, we can look forward to many more schools with infant programs in this new millenium. Wouldn't it be great if by 2010 over fifty percent of all our schools had full-day infant programs? Let's work together to bring about this change.

continued from page 4

is for and how it is used. It also may be helpful to motivate them to be like big people.

Readiness is indicated by a child's awareness that he or she is urinating or having a bowel movement. Other clues might be that the child indicates that they want their diaper changed.

They may actually tell you that they are urinating. If the child has the words for what they are experiencing, it helps them know what is happening.

Never ask children if they want to use the toilet. Instead say, "After you use the toilet, we will go outside," or whatever the plan is.

If a child wets, one can just say, "Ooops. Go get some dry clothes while I clean the floor." (Young Children, 2000)

The rest of the readiness question depends on the adult's readiness to put forth the necessary energy and commitment to support the child in the process. This means the parent must decide to stay home for the weekend and dress the child in as few clothes as possible so the child can manage to use the toilet as quickly as possible.

Just as it takes a genuine commitment of time on the adult's part to support the child's learning in so many other areas, it takes a commitment of time to help the child learn to use the toilet. The process can take a few days or a few months. It depends on the experience of each individual child. It is most important that the experience is pleasant and joyful. A child should not be threatened, shamed or punished for wetting him -or herself.

Reference: Young Children, July 2000, page 83.

Be sure to let us know as soon as possible. We don't want you to miss a single issue of your subscription. *Send any change to:*

Infants and Toddlers
PO Box 146
Placitas, NM 87043
or call **505-291-8022**
fax **505-291-1252**

Job Opportunities

Classified ads contain a maximum of 36 characters per line including each space between words. Ads must be placed by written correspondence to

Infants and Toddlers
PO Box 146
Placitas, NM 87043

and must be accompanied by payment of $8.00 per line. This price does not include a copy of the journal. Submit by October 15 for the Fall 2000 edition.

Subscriber Information (Please Print):

Name _____

Address _____

City _____ State____ Zip _____

Phone _____ Fax _____

Send this form and payment to:
Infants and Toddlers
PO Box 146
Placitas, NM 87043

Regular Subscription:

____ 1 year (4 issues) $25.00 _____

____ 2 years (8 issues) $45.00 _____

Intern Subscription:

____ 1 year (4 issues) $20.00 _____

Course: _____ Year:_____

Bulk Mail Subscription: (School Orders Only)

_____ copies x $2.50 x 4 = $ _____

Order Total $ _____

Please start with issue: Vol____ No____

Bulk Order Example (schools only): to order 10 copies:
10 copies (10 copy min) x $2.50 x 4 issues = $100.00

Form of Payment:

___ Check ___ VISA ___ MC ___ Discover

Account# _____ _____ _____ _____

Expires: _____ / _____

Cardholder (Please Print):

_____

Signature: _____

BEST COPY AVAILABLE

Montessori Education Center of the Rockies

Infant and Toddler Training

"It is we who must go at his pace."
Maria Montessori, ***The Absorbent Mind***

Intensive Study
Six weeks summer training
210 academic hours, plus
1 mid-winter seminar
9 month, 400 hour internship

Highly Qualified Staff
All AMS Infant and Toddler trained
Extensive Infant and Toddler experience

Individual Attention
Small class size
Personal approach

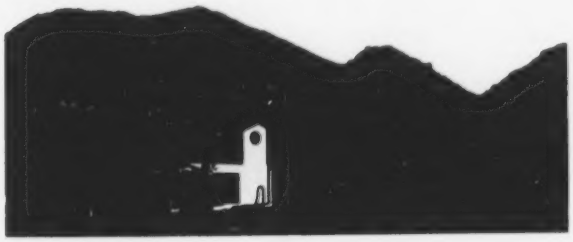
Observation/Interaction Opportunities
Model on-site Toddler environment

Inclusive Price
Tuition includes cost of academic,
practicum and seminar phases.
No extra fees for handouts or seminars.

National Recognition
MECR is one of the oldest AMS training centers,
founded in 1978,
with a national reputation for excellence.
AMS credential awarded.
Undergraduate and graduate credit available.
MECR is an AMS affiliate and MACTE accredited.

Inspirational Setting
MECR is located in Boulder, Colorado
at the foot of the magnificent Rocky Mountains.*

*Ask about our Pacific Northwest training.



Montessori Education Center of the Rockies (303) 494-3002

3300 Redstone Road Boulder, Colorado 80303
Virginia Hennes, Director
Sue Kennedy, Infant and Toddler Coordinator

Educating with excellence since 1978

BEST COPY AVAILABLE

these Infant and Toddler TEACHER EDUCATION PROGRAMS have sponsored this issue

Center for Montessori Teacher Education/NY
785 Mamaroneck Avenue, White Plains, NY 10605
Carole Wolfe Korngold
914-948-2501 Fax 914-597-2779

MECA-Seton Teacher Training Program
5728 Virginia Street, Clarendon Hills, IL 60514
Anna P. Perry or Celma Perry
630-655-1066 Fax 630-654-0182
email: Meca 1 Seton@aol.com

Mid-America Montessori Teachers Training Institute
10730 Pacific Street, Suite 234, Omaha, NE 68114
LaVonne Plambeck, Director
402-393-1311 Fax 402-397-4958 www.montessori1.org

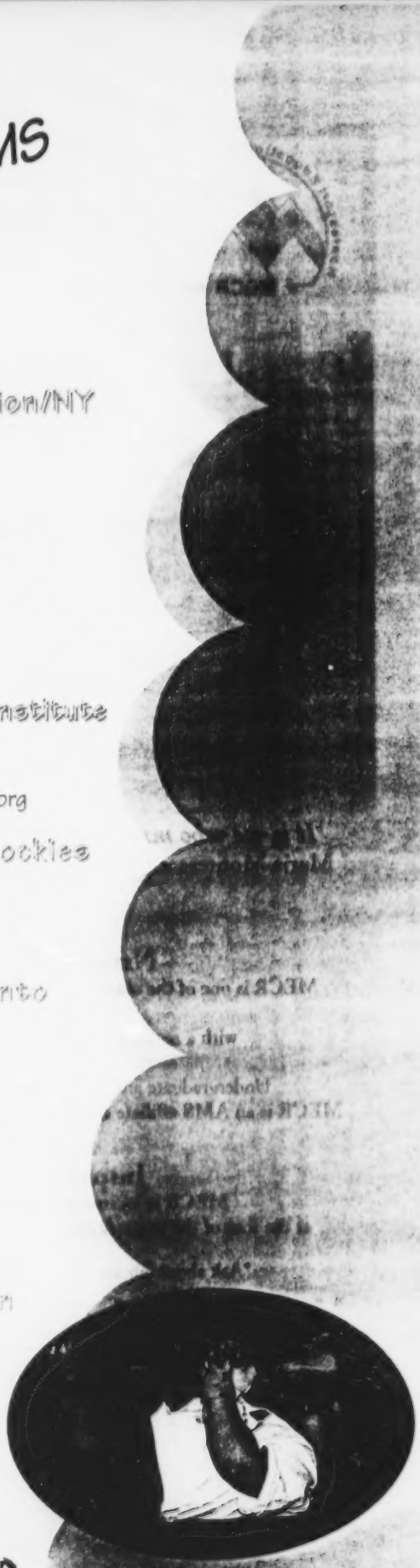
Montessori Education Center of the Rockies
3300 Redstone Road, Boulder, CO 80303
Virginia Hennes, Director
303-494-3002 Fax 303-494-6104

Montessori Teacher College - Sacramento
1123 D Street, Sacramento, CA 95814
Norman Lorenz, MEd
916-444-9072 Fax 916-444-7987

Montessori Teacher Education Center of Northern California
460 North Livermore Avenue, Livermore, CA 94550
Patricia Chambers or Mary Ellen Kodas
926-455-8021 www.valleymontessorischool.com

Princeton Center for Teacher Education
487 Cherry Valley Road, Princeton, NJ 08540
Ginny Cusack, Director
609-924-4594 Fax 609-924-2216

San Francisco Bay Area Montessori Teacher Education Center
16492 Foothill Boulevard, San Leandro, CA 94578-2105
Pamela Zell Rigg, PhD
510-278-1115 Fax 510-278-1577



BEST COPY AVAILABLE

Infants and Toddlers

VOLUME 4, NUMBER 3

FALL 2000

PS 029248

BEST COPY AVAILABLE

Become a CMTE/NY Infant and Toddler Specialist!

- Deepen your appreciation of the needs of children from birth to three.
- Develop skills to observe, understand and respect infants and toddlers.
- Discover the joy, satisfaction and profound value of assisting the very young in their healthy growth and development.

The CMTE/NY Montessori Infant and Toddler Program is professional training for people working with children from birth to thirty-six months of age. The first program in the United States to offer Infant and Toddler Montessori Certification, CMTE/NY provides an in-depth study in Infant and Toddler Montessori education combined with the most current scientific and psychological research available.

The first three years of life affect a child's ability to thrive and be; self esteem, the ability to form attachments and the establishment of basic trust are all central to this period. The importance of these first years places a great responsibility on the adults in the child's world. Parents and child care providers should be informed, knowledgeable, and well-qualified to assist in this crucial period of physical, emotional and cognitive development.

CMTE/NY's Infant and Toddler Program teaches how to create beautiful, safe and developmentally appropriate learning environments. The program will give you the skills needed to provide the best quality care for infants and toddlers, as well as enrich your own life with a deeper understanding of this remarkable stage of life.

Classes are held at the CMTE/NY summer institute in New Rochelle, New York. Year-round weekend classes are held in Adrian, Michigan. Observations are held at CMTE/NY's model child care center, the Montessori Children's Center at Burke in White Plains, New York and at St. Joseph Academy in Adrian, Michigan. Call us for information and a brochure.

Our CMTE/NY Infant and Toddler Care video is now available. Send $40.00 to order or call for your copy today.

CMTE/NY CALL 914-948-2501

785 Mamaroneck Avenue White Plains, New York 10605

Vol. 4, No. 3

Infants and Toddlers

Published 4 times a year.

The opinions expressed in *Infants and Toddlers* editorials, columns, and features are those of the authors and do not necessarily represent the position of the magazine. Acceptance of advertising does not represent endorsement of any product or service.

Requests for permission to reprint materials from *Infants and Toddlers* in another form (e.g. book, newsletter, journal) should be sent in writing to Infants and Toddlers. Permission to reprint is not required if you want to make copies to share with parents, teacher, or students; for library reserve; or for personal use.

Our copyright notice must appear with each copy you make: Copyright 1997 by Infants and Toddlers. All rights reserved.

Send all address changes and inquires about subscriptions to Infants and Toddlers
PO Box 146
Placitas, NM 87043

Address all advertising inquiries and editorial correspondence to the editor:
Lillian DeVault Kroenke
PO Box 146
Placitas, NM 87043
Manuscript and photograph guidelines are available on request.

Printed by
Infants and Toddlers
Elanbe Publishing Services
PO Box 146
Placitas, NM 87043
Phone: (505) 291-8022
Fax: (505) 291-1252

POSTMASTER:
Send address changes to
Infants and Toddlers
PO Box 146
Placitas, NM 87043

Photos for "To Be Near The Child" were submitted by Patricia Picchatti.

Infants and Toddlers

FEATURES

5 **To Be Near The Child**
by Patricia Picchetti, M.D.

11 **Montessori and Resources for Infant Educarers (RIE), Part 2: Similarities**
by Deborah Greenwald

DEPARTMENTS

4 **Editorial**
The Experience of Peace

4 **Ask Ginny**
What Do You Do When A Child Bites?

14 **Job Opportunities**

Editor: Lillian DeVault Kroenke

Editorial Advisory Board:
Maria Gravel
Carole Korngold
Susan Tracy
Rita Messineo
David Shelton-Dodge
Virginia Varga

BEST COPY AVAILABLE

Editorial

The Experience of Peace

At almost every Montessori conference I have attended there is either a presentation or a discussion that centers around peace. Most of us who have worked with young children in a Montessori environment have experienced a peace and harmony that becomes a part of us, an experience that is hard to explain to others outside Montessori. It grows and becomes an integral part of daily life.

The Montessori environment supports a calmness and cooperation that helps the adult build a personal sense of peace, perhaps for the first time in one's life. We learn to model peace for the children, other adults and the community. As we do so, we are ultimately able to see that it is the true nature of the child who models peace for us.

It is exciting for me to read Patricia Picchetti's article, To Be Near the Child. Patricia's work with parents of young children over the past twenty years has helped many other Montessorians expand their Montessori commitment to the unborn, to infants and further to their parents. We interact with children for only a few years of their life. We know that the parents will influence their children for a lifetime. When we can work with both the child and the parents, we work for a lifetime of positive change. As Patricia states simply in her article, "Here we have peace and harmony."

I have often told others that understanding Montessori is similar to understanding another language or culture. It requires a different way to think, a different way to act, a different way to look at the world. When we help the parents learn to see differently, we also extend to them the possibility to live together in peace.

Lillian DeVault Kroenke

Letters to the Editor

****

Thank you for including the article by Deborah Greenwald about her work in RIE and the Pikler Institute in the Summer issue of *Infants and Toddlers*. I was inspired by her presentation at the AMS annual seminar in New York City in March. I felt she brought an important perspective to our focus.

She made me more conscious of remembering the importance of the relationship in working with very young children. I now strive to bring that perspective to the awareness of the parents I work with.

Thank you for your labors that result in this lovely publication coming to my mailbox four times a year. I do appreciate this resource.

Marti Bondelid,
Oreland, PA

****

Ask Ginny...

by Ginny Varga

Q Do infants bite? What do you do about biting?

A Biting can start at most any age. Generally, toddler teachers ask about biting. I thought it was only a toddler problem until I started working with infants. I found that they also bite. In this case, it is good that the child who is biting is not walking yet because the diaper saves many children.

First of all, I say that we have to prevent biting. This means that the caregivers are observant. For children who are likely to bite, it should be easy to pick up for the most part what initiates the biting. For example, a child may bite when he or she doesn't get what they want or if someone takes something away.

At some point, you can give the child the information not to bite. Does anything verbal work? I haven't found anything yet that really works. That's the reality. You try different things with different children.

For the most part, I always say, "Be careful what you give attention to, because attention is the greatest reinforcer. So sometimes with attention, for the child who is always biting, you may actually encourage the child to bite. Sometimes, the child bites and laughs or smiles. It's not a moral issue with infants. They just want to get attention.

That is why prevention is best. For example, when one child is getting very close to another one who bites, a prevention technique I use is to lie on the floor almost between them to block them. I will play with one or do something with the one who looks like he is ready to bite just so he doesn't. Distraction is probably the number one thing to do. You will have a child who bites a lot and you can't prevent it every time. They chew too. I had one child come up and chew on my leg. He always laughed and smiled no matter what we did.

I read something that made sense. Sometimes biting or chewing can come out of the way that adults play with a baby, playfully kissing and nibbling and biting. It is very common for mothers to play with their children this way. It's a fun thing to do. The children carry that on. It is not always aggression. The mother of the little fellow who was chewing on us was upset. I asked her if she played with him like that and she said, "Yes, that's what I've done."

So we do have to be careful how we play with children. And we have to find a way to help break the pattern without giving the child undo attention.

For future issues, please direct your questions to:

Ask Ginny...
Infants and Toddlers
PO Box 146
Placitas, NM 87043

BEST COPY AVAILABLE

To Be Near the Child:

Introducing Parents to Montessori

By Patricia Picchetti, M.D.

Think about parents today. Think about the technology available today and about where it will go in the future. Use your imagination. There are no limits to where technology can go.

I watch all four of my children and it's amazing what has happened so far, just in the lifetime of my teens. When my oldest child was born, there was no Internet. Now my children in high school go onto the Internet for school-related projects almost every single day.

We are really in an age of technological advancement! There have been incredible technological advancements in terms of childcare, educating children and products for children. So much that has happened occurred very quickly. Parents can now be very well informed about babies and especially the birth of a baby.

Today's Choices To Have a Baby

There are various options to consider when deciding to have a baby. A couple, today, has the option to decide how to have a baby. Think about that for a minute. Yes, there is the old fashioned way. But not all couples can do that for a variety of reasons, many of which are medical.

Some of those options involve ethical considerations that we really have to think about, such as multiple implantation and its consequences. Some parents opt for adoption rather than actual birthing. Some parents decide to be foster parents or to work as mentors or as Big Brothers or Big Sisters in the community, maybe for special needs children. That's how they have a child.

There are a variety of family options —married couples, unmarried couples, single men and single women. A couple can decide when to have a family. They can actually think about their careers. I have many families that plan it out—when do we want to have a child, how old do we want to be? How do we time our children? The mother can have a child at home, in a birthing center, in a labor and delivery suite or even in an operating suite. There are various options open today.

Parents can even decide how many children they would like to have to complete their family. They can say at one, "I'm done." They can say at two, "I'm through." Or "I don't want any—any at all." They can say, "I want a large family."

Some of these issues are decided by accident. Couples can have babies the old fashion way—all of a sudden a baby is conceived. A young teen mom or a mom who is older like myself can have a baby.

Information for Parents Before Conception

Parents become educated on all kinds of issues as they get ready to have a baby. There is prenatal care, for example. Parents are offered appropriate nutrition information for the mother and the baby. They are educated about healthy lifestyles for either parent even before they have a family. Don't take drugs. Don't smoke. Watch your alcohol consumption. Watch your medications. There may be some you'll have to stop.

Patricia M. Picchetti, M.D. is a physician trained in Pediatrics with a special interest in Child Development and Education. She is a Montessori Certified Educator from pre-birth to six years.

This year Pat opened her own school, Children's Montessori Language Academy, in Westmont, IL. where she is teaching the Parent/Infant/Toddler Program. In addition, her school offers a 3-to-6 program with an extended day immersion in Spanish.

Pat is a national presenter, consultant and an accreditation mentor for the American Montessori Society. She is a published journal author and an environmental designer of Montessori classrooms. Pat is also a visiting Professor in the field of Early Childhood education. She lives in the West Suburbs of Chicago with her husband, Jim, and their four children.

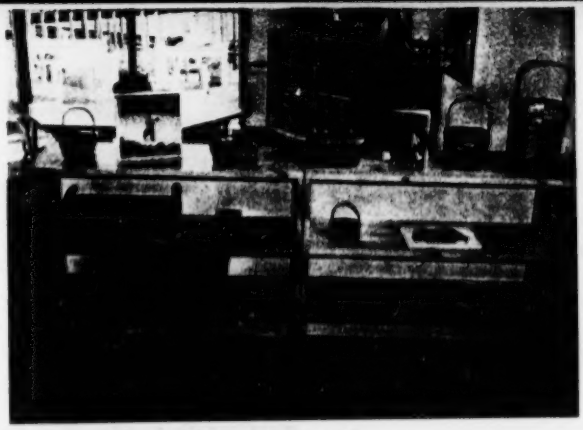
Are you working in an occupation that could affect your sperm count? Maybe the mother is not able to hold that child and she'll miscarry. With information before conception, the parents may be able to change some of these options.

For Children

Parents are educated about the development of the child from month-by-month. Each parent involved in a community birthing program gets that information.

Even children in school now get that information. One of my children just got through learning about the development of the child month-by-month. I try to understand what he knows and what he doesn't

continued to page 6



TO BE NEAR THE CHILD

continued from page 5

understand. For example, his question to me was, "When the baby is finally born, they cut the umbilical cord. Doesn't that hurt?" I had to think, "No, but how do I explain it?"

Consumer Products

Consumer advocates consult with the parents about appropriate baby care products and clothing designs for both the mother and baby. Parents hear about hypoallergenic products and materials and, of course, timesaving furniture.

They have a nursing crib now that is tall and you can take down one side and push it up against your bed. Then when mom is sleeping at night, she can just kind of roll over, take the baby out of the crib, nurse and then put the baby back into the crib. Me? I just put the baby in my bed and nursed.

Now there are even convertible nursing cribs. When your baby stops nursing or gets too big for this little crib, you can turn it into a portacrib. You can turn it into a toddler daybed. Then when you really can't use it anymore, you can take the mattress out and it becomes a bookcase. Parents are bombarded with all kinds of things from many different advocates.

A mother-to-be has choices about pregnancy and post pregnancy care. She has choices about her attire. She has breast feeding options, caregiver choices, and the role of the father.

Sibling Education

On top of that, now there is sibling education. Siblings are most commonly offered babysitting classes. Sometimes they can attend adjustment seminars—how to adjust to the new baby who's coming. There are usually room arrangement changes because a new person is coming into the home. Either the sibling must go some place else or the new baby invades the sibling's room. And, of course, siblings face giving up certain possessions—including their parents undivided love and attention.

But What About the Baby?

What about the child to be born? What thoughts have been given to the needs and wants of that child—the child who is coming? Who has considered the potential within this child? What will be necessary to aid this developing potential? Parents are usually not given that information. Who will be the guides for this child?

Montessori observed the child. Montessori spoke of the inner potential. Research has largely validated and proved her work and her observations. The parents will be the guides to this child. We, as Montessorians, will be guides to parents and children alike. Together, we are going to figure out what is necessary for the child who is coming.

The Role of the Mother

Montessori education begins before birth—not when the child is born, not when the child is two or three or seven—but before birth. It begins with the mother being aware that she carries a human potential within her, a human being. It begins by recognizing that this child is a separate, unique individual developing within her own body.

This new individual has needs—the need to grow, the need for food and communication. Think about that. The unborn child has the need to communicate with the mother and the outside world. We know now, without any question at all, that the child in the womb learns. Before birth, the child is already learning.

The mother is the house for the child. She provides the child's first environment. But the child is already becoming his or her own person, very distinct from the mom.

The Role of the Father

The father needs to be aware that he is a loving support person. He is a co-teacher with the mother and a co-learner discovering who this new child is going to be. He too must recognize that education begins before birth. He needs to educate himself as a father. What does it mean to be a father? He must educate himself as a teacher and how to be a co-teacher. He needs to be educated about how to be a loving partner to the mother. He too is the inner guide for this child. And, he is also the protector of the child and the child's potential.

The Role of Montessorians

We, as Montessorians, need to offer the parents an effective environment to learn about the developing child and to learn the expectations of what it is to be a parent. How many individuals

understand what it is to be a parent before the child comes? I didn't. I didn't know what to expect until the child arrived. We survived the first one, but we made some mistakes. Then the second child came and we were a little bit better. We didn't make the same mistakes. Instead, we made new ones.

How many parents come to you and say, "I didn't know that a child takes so much time. I didn't know that this child costs so much! You mean that I have to give up my job?" I hear that a lot. "Well, I went to school all these years. What about my career?" Or the mother asks, "Who's going to help me? I thought my husband was going to help." He says, "I'm working. I am helping." Or vice versa. The roles could be reversed.

Parents need help understanding what are the expectations of a parent? That's what we have to do. We need to gently, very gently, introduce Montessori and her method to a community of adults who are searching for the right approach to parenting. Parents who read all kinds of conflicting information are looking for the right way. They come to you and ask, "What is right for my child? How can I do this right?" We have the means to offer them.

Our Objective—Seeing the Child As an Individual

We need to help the parents make a life long commitment to the child—a commitment which allows the parent to look at who their child actually is. Instead, many parents think, "What can I make of this child?" How many parents say, "I didn't have the opportunity to do this or that, but my child will." Or, "We didn't have enough money when I was growing up, but my child will have everything that he or she wants." Or, "I never got the chance to be a musician, instead I'm a (something else), but my child will play for the symphony." Parents need to be shown that they need to look at who this child individual is. This child has a potential already.

And we also must see the value of each child as a person and not as a commodity. Some of my parents come to my environment and talk sometimes about their children as commodities. The children are not commodities. They are persons.

The Unconscious Absorbent Mind

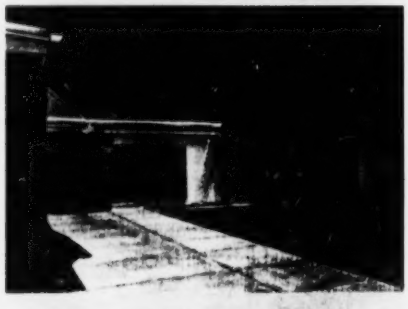
From birth to age three, the child is in the state of the unconscious absorbent mind. The child takes into the mind a wealth of information. They also take it into their bodies. The unconscious mind means taking everything into the mind—and into the body. At no other stage of development will the child grow as rapidly as during this time.

Innocence in Learning

This period is an age of innocence for learning—innocence. These children do not make judgements about what they are going to learn. They are going to learn about this today and that tomorrow. They just take in everything. That's what the absorbent mind is—no judgements, no critiques. Everything available is learned by the child at this age. All is received for use now and in the future. Nothing is wasted, either intellectually or physically. Something they learn in this second can be used immediately in the next second—or maybe in a day from now.

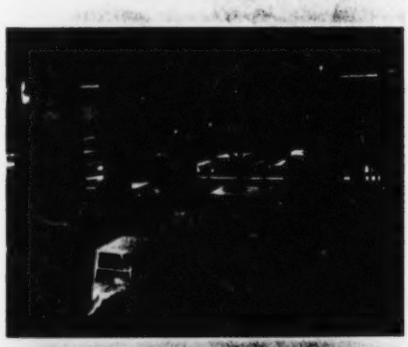
continued to page 8

Princeton Center Teacher Education



AMS Certification Programs
Infant and Toddler
Early Childhood
Elementary

MACTE Accredited



PCTE...the Inside Track
487 Cherry Valley Road
Princeton, New Jersey 08540
609-924-4594 • Fax: 609-924-2216

The Learning Tower® is a child's special place to observe, participate and create! A step stool, desk, puppet theater, fort - your child's imagination is the limit. Strong Baltic birch with choice of non-toxic color finishes including natural. Will be enjoyed for generations. For ages 2-6.

Ask for a free Brochure!

Order Direct at
1-800-704-9058

1998 Dr. Toy's 100 BEST Children's Products — Little Partners

Montessori Infants and Toddlers Videos

Infant/Toddler Environments:
Actual video of three different classroom environments. Emphasis is placed on aesthetic and well developed environments. *Approx. 30 min. $50.00*

Infant/Toddler Activities
Actual video of children interacting with their environments. Explore new ideas. Watch how children respond. *Approx. 35 min. $40.00*

Montessori Infant and Toddler Care
Filmed at several programs around the country. Emphasizes Montessori theory and practice. *Approx. 9 min. $40.00*

A Helping Hand
Actual video of ways adults can assist children. Give just the necessary help. *$20.00*

Each video contains a brief description of its contents.

Send your order with payment to:
Infants and Toddlers Videos
c/o Virginia Varga
6106 Frederick Road
Dayton, OH 45414

TO BE NEAR THE CHILD

continued from page 7

The Harmony of Mind and Body

It is true that knowledge is accumulative and that the mind expands. Experiences are logged from the body as well and the body thrives. Mind and body are in a state of harmony—always growing. Parents need to understand this. We have this absorbent mind that searches for the unity of the body and the mind. Yes, there are struggles. There is not harmony all the time. There are conflicts. And from those struggles come growth.

The child learns something and the mind just surges forward. The child is on a cognitive trip, literally. And where is the body? The body lags behind. Then, all of a sudden you see a growth spurt and the body catches up. The children get taller. They fill out in dimension. They get stronger. The fifteen-month-olds move all the furniture in my environment. And they have tremendous endurance. Think of the four-year-olds that play tug-of-war with a piece of rope. Endurance!

This young body increases and expands. The mind seeks to understand what is it that the body is doing and tries to help. This is a time of great strides. It is a time of bipedal movement from zero to three—moving up onto two feet. It is the time of acquiring the language of parents and much, much more.

During this precious time from birth to three, we need to offer the families a growing environment. It must be a dynamic place that nurtures both the parent and the child. As Montessorians, we must understand the changes that are taking place in the developing child. We must observe the absorbent mind and witness all this power—and it is extremely powerful for the child. We must seek the means to serve the child. That's who we are. We serve the child. We must encourage parents to seek the harmony that comes when the mind and the body work as one. This takes patience.

Presenting Montessori As a Way of Life

During this time, Montessori and her method can be presented to the families and to the children. Present Montessori in the home within the family. It is our role to show parents how much Montessori can become a part of their everyday life. And ultimately, how Montessori will become a way of life.

For me, that is what happened in my life. I found Montessori and immediately I thought, "If I know this stuff, I can be a better parent." As I got to know it more, I started to live it. This isn't a cult or a religion or anything like that. This is a way of looking at the child, a way of respecting a child, a way of listening. This is a way of always thinking, "What does the child mean? What is my child trying to say to me?" instead of getting angry or impatient. Think, "What is really going on here? Maybe the child is angry and impatient. I have to figure out why."

Believing and Living the Method

Montessori taught me how to be patient, to be gentle, to approach my children with a new outlook. And this is what we want to happen to our parents. In order for that to happen, you must believe in the

continued to page 9

continued from page 8

method yourself. If you don't believe in it, if you just think it is a set of materials, you won't reach the families.

You must believe in the method and you must live the method. Parents are going to look to you. How do you carry yourself? How do you speak to the child? Are you respectful? Do you walk slowly with the child or are you just pulling the child along?

You must live the method. Montessori must become a part of your life. Then it becomes second nature to you. Then we can truly be models to parents. In turn, these parents will become models for their children.

How Do We Help—Program Options

1. The Pre-Birth Program

Now, how do we, as Montessorians, answer the call of the child? How do we help the parents to be near to the child? How do we educate children and parents in a respect for life and thus to develop a sense of peace in the family? It begins with a place and it begins before birth.

For parents who are expecting a child, we must provide a safe and comfortable place where parents can trust the information they receive. Here they will come to know the child before birth and to be educated about the child's needs.

This place can be in your school. It can be in the community or it can be part of an already pre-existing program. For example, I teach a parent/infant/toddler program for parents of children from about six weeks of age to three.

When a new expectant mom comes into the school or when I hear about a new mom coming into the school, I have her come to the parent/infant program while she is still expecting. I let her observe the class. I let her talk to the other parents. I invite dad as well, but many times it's the mom who comes initially.

We talk about the development of the child. We talk about how the child is learning in the womb, how the child communicates with the parent and how to communicate with the child. We talk about gentle births and how to prepare the child's room for the child's homecoming. All that happens within the scope of my program.

The parents can come every week. The mom or dad can also come once a month to visit, in accordance with mom's pregnancy. Some parents may only come once, twice or three times altogether. Moms who already have a child in my program or who may have been with me for a while are already in step with the program.

If I have an infant or young child already in my program, we talk about both children—the one to be born and the one or more already in the environment.

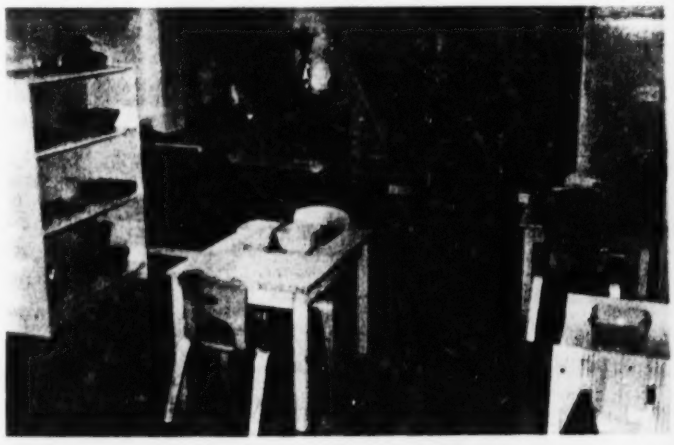
Building Communication With the Mom

If she comes every week, I ask about the child who is coming and what's new. I also ask, "How do you feel? How is the unborn baby doing? Is the baby moving? How is the baby moving? How do you know? How did you feel the baby? Oh, you know where the head is. How do you know? What do you feel? Oh, your baby likes music? What kind of music does your unborn baby like? Have you given the baby a name?" If so, I begin to call the baby by the name.

I heard a Sister in Milwaukee who has a degree in music. When couples come to her pre-birth program, her presentations are totally from a musical point of view. Mom and dad do very gentle movements while very beautiful music is played. In the successive classes, they talk about the development of the child, especially in relationship to music. They make musical materials like rattles and bells. They chose music for the child and the unborn child. This is a self-contained program where the parents come every week for a certain number of weeks until they deliver the baby.

Planning Program Schedules

A pre-birth program can be a set of classes, that meets monthly for nine or ten months, following the mom's pregnancy, from very early pregnancy until about six weeks after she delivers the baby. At that point, the parents can choose to join a parent/infant program. Or the sessions could be weekly, meeting weekly for nine or ten weeks. Then a few weeks later, another program starts with another set of parents.



continued on page 10

TO BE NEAR THE CHILD

continued from page 9

The Parent's Prepared Environment

The setting for a parent's program should be very relaxed and comfortable. You need oversized, soft furnishings. You need some rocking chairs. You need some pillows for the parents to sit on. You might want to play some soft music.

Fresh flowers add aesthetically to the environment. You are teaching the parents how to approach the child and also to recognize that all life is precious. You could have pictures depicting expectant families on the wall that complement your room. Stick to the pastel shades and soft lighting to create a mood of relaxation, rather than excitement.

The Program Format

The format for this program can center on discussions, where parents feel very free to share experiences about the baby. You can also assign observations to do at home about the movement of this particular child, about the child's awareness of the outside world or about learning experiences that the parents can do with the child. You can introduce the parents to the idea of communication with the unborn child through very gentle touching and speaking.

Communication with The Unborn Child

When a mother talks to her unborn child, the babies sit up in the womb and become very alert even early in the pregnancy. They listen because a mother's voice is very high pitched as opposed to a man's. Her voice signals the baby that some sort of learning is going to happen. So the baby is stimulated and becomes attentive.

When dads talk to the belly, to the unborn baby, the child tends to go to sleep because of the pitch and timbre of the father's voice. The deepness of the voice compared to the female voice is very relaxing for the unborn child.

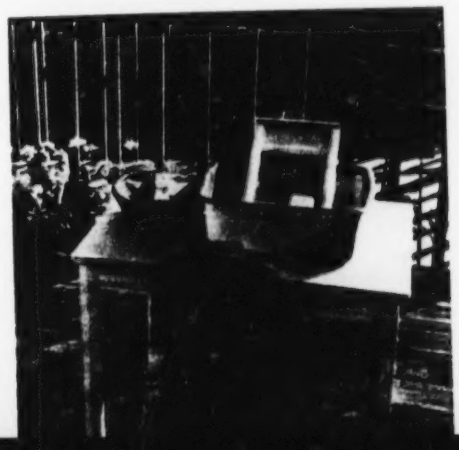
If mom is having a hard time at night, and the baby is kicking all over the place, all dad has to do is lean over and put his mouth close to the belly, rub mom a little bit, and talk to the baby, talk to the belly. The baby will become very, very calm.

The Benefits of Rocking

Present rocking techniques to demonstrate the importance of rocking in the physical maturation of the child. There are different parts to our ears—the outer ear, the middle ear and inner ear. The semicircular canals regulate balance and movement. They are filled with fluid and are located right next to the inner ear.

When the mother rocks the unborn child, she stimulates the development of the semicircular canals and the maturation of the child's ear.

A study has shown that all moms rock at the same rate, at the same forward and backward momentum all over the world. We have inherent in us the ability to help the physical maturation of our unborn children. As teachers, we can encourage relaxation and help the parents to attune their bodies to the body of their developing child.



Music for the Unborn Child

We can help parents select music for their child. Children like all types of music, whether it's country, pop, jazz or new age, but you need a beat that is flowing and gentle, rather than one that calls you to get up and dance. That will come later.

Unborn children definitely enjoy music. They like native American pipe music very much. A really good artist is Naki. They like classical baroque music. They like Bach and Mozart. They don't particularly care for Tchaikovsky or Beethoven selections because they are overpowering. They like to hear individual instruments whether from a piano concerto or just a series of drumbeats.

We encourage parents to sing to their unborn child, establishing a loving bond with the child through song. Research has shown that if moms and dads sing to the belly, the child gains weight, the child grows longer in length, the child sucks more, the child gets more nourishment through the cord. It's proven fact.

The Child's Prepared Environment

Our goal is to have parents attuned to the developing child so the mother becomes very aware of this child who is growing inside of her own body. As teachers, we can also introduce the parents to the idea of an appropriate prepared learning environment for the child. We can help the parents to prepare for the child and to prepare for the birth. The idea of a low bed for the child or a basket could be introduced for the baby to sleep in once the baby comes home. Parents should use simple furnishings for the child's room, soft lighting and soft pastels rather than primary colors.

continued to page 17

Montessori and Resources for Infant Educarers (RIE)

Part 2: Similarities

By Deborah Greenwald

One thing that I do want to say is that the RIE director now is Anna Tardos, Dr. Picker's daughter. She was the experimental baby, the first baby to be raised with this philosophy. What follows is an extensive philosophical discussion boiled down into manageable pieces. It is by no means comprehensive.

As Grazia Honegger's work becomes more well known in the United States, I believe Montessori Infant/Toddler care here will develop a stronger nurturing focus.

When I started my master's thesis, I was very familiar with Magda Gerber's work at RIE, but I didn't know much about Dr. Pickler. I wanted to compare Montessori's work with RIE. When I learned that the theorist for Magda's work at RIE was Dr. Pickler, my study then became a comparison of Montessori philosopy with that of Pickler and Gerber.

Because I had worked with Magda at RIE for such a long time, I am more familiar with her perspectives. In my study, I refer to Magda and Pickler interchangeably. I switch back and forth between the two depending on what subject I am presenting.

I also switch back and forth because these two worked within different contexts. Magda worked with different childcare providers, parents, and children with special needs. In general, the population attending RIE classes is affluent and European American.

The staff at the Pickler Institute cares for children who have survived traumatic experiences such as abandonment, abuse or neglect. Approximately forty children live there.

My study identified similar, complementary and contradictory philosophies between those of Montessori and Pickler. This is a distillation of my study comparing these two philosophies.

Similarities in Theory and Practice

1. Freedom of Movement

The first similarity is the emphasis on freedom of movement as an essential part of healthy development. Grazia Honegger strongly validated this point in a private conversation. I think that this is an element that is not yet well understood in some Montessori infant/toddler programs I observe. Montessorians are close but not as refined as in RIE theory and practice.

For example, I once saw in a video a child of about fourteen months approaching a chair to climb in to get ready to eat. She was just getting ready to sit down on the chair. Her knee was raised. She was ready to climb in herself. She was not asking for help.

There is a definite pattern of movement in the developmental maturation process that can be observed when no one interfers. There is an elegant unfolding. No teaching is necessary for gross motor development—none at all.

The caregiver, from the back, without eye contact or verbal explanation, picked her up by the arms and put her into the chair. This kind of intervention makes me cringe. That child's competence was not respected at all.

One of the first things we learn in infant/toddler care is to approach the child from the front to let the child know we are coming. And, you should never pick the child up by the arms because you can really mess up their shoulders.

A trained Montessorian would

continued to page 12

BEST COPY AVAILABLE

MONTESSORI AND RIE, PART 2 continued from page 11

cringe if she observed a teacher take a spoon from a child attentively working on a spooning exercise and then finish the child's job. This kind of intervention should never occur in any childcare environment.

We Montessorians talk about respecting the child's development of control of movement. At the Pickler Institute, there has been in-depth analysis of the control of movement. There is a definite pattern of movement in the developmental maturation process that can be observed when no one interfers. There is an elegant unfolding. No teaching is necessary for gross motor development—none at all.

Jude Keith Rose

Learning How to Fall

At the Pickler Institute, I learned that if you catch a falling child, the child learns to reach up whenever he or she falls. Then when you are not there to catch them, falling can hurt the child even more because they are not prepared to fall. Learning to fall is a critical skill.

Allowing freedom of movement is a passion of mine. We can't go into full detail about it here, but I do want you to understand its importance. Remember, Anna Tardos was the first experimental baby. Her mom, Dr. Pikler believed that she did not have to sit Anna up or teach her how to walk. Emmie Pckler did all the loving, caring mommy things for Anna and then laid her down on her back on a soft, smooth, clean surface. Anna later said, "I was the first child. It was absolutely an experiment. I could still be lying on my back."

Anna is now in her late 60's. Following the child's ability to develop naturally really works. It is incredible to watch. When I watched the children at the Pickler Institute, I was also amazed at the quality of their movements and their attention span is astounding.

One significant difference between our usual relationship with children in Montessori and the work at the Pikler Institute is that the babies at the Pikler Institute are not going home to mommy and daddy. They will never be put into walkers, a bouncy seat or any of those containers. I want to use the word pure to describe their experience.

2. Waiting for the Natural Development of Movement

Many of the children at the Pikler Institute have special needs. Some are not sitting up or crawling with their trunk off the floor as early as most children in the United States. That makes it hard to convince caregivers here that respecting the child's movement is essential. Because we are Americans, we want everything to happen faster and sooner. What we found is that babies need to spend tons of time rolling, crawling, slithering, even hopping on a knee. They spend a lot of time kneeling. They crawl for a long period before they can sit up. Some of the children even stand before they can sit.

3. Process Versus Product.

Getting to sitting is much more important than sitting. I teach caregivers that there are so many things going on during this process. Rolling on the ground is a baby's exercise. They don't need artificial exercise. You do not need an exersaucer in the classroom. The plan for movement is innate in each child.

Even the American Academy of Pediatrics is starting to speak up. They are saying that walkers can not only fall down stairs, but also actually interfer with physical development. Children in walkers are walking later (Siegel and Burton, 1999).

Once you start to observe, you can actually identify walker babies. When they are not in their walkers, these children look as if they are falling forward all the time.

4. Common Research Methods

Another important similarity between the two philosophies is the common research methods employed. Both Montessori and Pikler were interested in a naturalistic and scientific approach to study child behavior. They each came from a background of observing from an anthropological point of view. They both observed the phenomena of ontogengy

recapitulating phylogeny, i.e., the development of the individual organism repeats the evolutionary stages of the development of the type of animal or plant. Montessori wrote more about this than Pikler.

They both knew that we have to allow children freedom of choice and freedom of movement in order for them to learn from their own actions. Setting up controlled experiments does not teach us about the true child.

In her book, Dr. Montanaro calls involved care activities **handling**. **Handling** is the time when we have a task to accomplish together whether it be diapering, eating or other similar activities. **Holding** is the time when we are with a child and we are not asking for anything from the child. We are just there together. (Montanaro, 1999)

In contrast, Gerber calls these times together **quality time**. Gerber calls holding time **wants nothing time**, the time when we do not have an agenda. She calls handling **wants something time,** the time when we ask the child to come in and "Work with me on this."

As Montessorians, this makes sense to us. We want the child to be involved in self-care and the care of the environment. When you have a specific group of children to care for, this is your chance to develop one-on-one time and build relationships. This is the curriculum. It is not a time to move through a caregiving activity quickly so you can get on to looking at flash cards.

Here, in the United States, we need to portray our practice in photos and in our writing so that it lines up with our philosophy. For example, a photo of a teacher showing children a picture of a tiger probably has nothing to do with their real lives. This portrayal of our principles makes me crazy. Why use this particular picture to make a point.

When the relationship between theory and practice is seamless, Magda calls this **praxis.**

When I was nineteen and kind of a hippie, I wanted to put pictures of planets on the wall at the child's eye level. I thought that would be neat. My boss, who is incredibly wonderful, said, "How about a picture of a ball or something they might see in their daily life?"

She gently guided me to the idea

The Montessori Teacher Education Center of Northern California wishes to inform subscribers that MACTE accreditation is not pending at this time. Please disregard previous references to such.

continued to page 14

Montessori Teacher Education Center of Northern California

INFANT TODDLER TRAINING

Academic Year & Summer Course Formats

AMS Trained Staff

Small Class Size

On-site Environments

"Unless we adults are enlightened as to the way the child's mind develops, we are likely to become the greatest obstacle to his progress." Maria Montessori

Phone: 925-455-8021

Address: 460 North Livermore Avenue
Livermore, CA 94550

Website: www.valleymontessorischool.com

Patricia Chambers, *Director of Training*

 continued from page 13

that infants need to see pictures of things they know, especially at such a tender young age. They need to get a sense of the world around them, to be able to name an object, to describe it, to know it and to be comfortable with it. I understood her point.

6. Observe the child

We know a lot about observation. Magda calls her observation **object free observation.** That means that we are not actually going in looking for something.

Observation is one of the hardest skills to teach. I really don't know how to teach it. I struggle with it. Observation has to be practiced. I know that, as a caregiver and as a student of child development, I have come to love observation with an almost religious fervor. I fall into it. I can just be there.

I am beginning to understand what **object-free observation** means. I hope my skill continues to develop. I have learned so much through observation. I know that many of you have also.

The idea behind object-free observation is that you allow the child to show you what's going on. We can get into danger by having a checklist. We may just be waiting for a specific behavior to happen so we can just check it off. With this mindset, we can miss the quality of the behavior. Magda reminds us, "It's not so much **what** they do as it is **how** they do it."

Grazia Honegger describes observation as an attitude rather than a technique, the ability to sink into the moment with the child and observe. It's a way of being with a child.

The one thing I try to convey to my students is that when we observe in a classroom, our goal is essentially to disappear. But, as the caregiver, we still remain present in the room. We do not disappear. We are always juggling our observation with our activity. That takes skill.

When we observe in a classroom, our goal is essentially to disappear. But, as the caregiver, we still remain present in the room. We do not disappear. We are always juggling our observation with our activity.

If you do not want to distract the children, I suggest that you do not write. Go into the room without your clipboard and pen. Avert your gaze. Be as boring to the children as you can possibly be. Dress in neutral colors, like gray. Don't wear attractive jewelry. With all these precautions, children will still find you interesting.

Jude Keith Rose

One time I was observing with a colleague who hadn't thought about her dress. She wore a skirt that was covered with fruit. She walked out of the room at the end of the day shaking, swearing that she would never wear that skirt during an observation again.

I have clothes with little pictures on them—my seductive clothes—that I wear when I want to bring children in to me, when I want to help them feel comfortable with me.

You want to do just the opposite when you are observing. You want to be boring. The children may crawl up to you and tug on you, only to find out that you are very boring.

With toddlers, I usually just say, "I'm just watching." And then I will look down. I won't make eye contact. I won't reach out. I might give them a little tiny smile especially if they look worried. I used to not say anything and then I found that they are so used to adults interacting with them that it sometimes causes them to be concerned when I don't say anything.

They usually go on with their activity, but there is always going to be one who is not going to let you go. Then you can just get up and go to another room. It's hard for us because we are geared toward

BEST COPY AVAILABLE

nurturing. Observing requires a completely different role for us.

When you are in the classroom with the children, you are taking care of them—and you are observing them. During the caregiving moments, you must be aware of the child's attention. What is it that the child is attending to?

7. Family and Parent Education

Family and parent education is an integral praxis, theory and practice are one. The Montessori, Pikler and Gerber programs each emphasize the importance of the family as well as working and communicating with the parents.

The field of infant/toddler care is new and growing rapidly—it's in its own infancy. Therefore, we have a different role than caregivers in the pre-primary or elementary classroom. We are almost mothering the mothers and the fathers.

It becomes much more intimate. Some parents do not want to leave. Some parents stay for hours. Some mothers nurse their baby. Some of them cry. They are just emotionally naked. They are so vulnerable when they are leaving their child with you. We work constantly with ideals and reality. They are leaving their heart and going to work.

People are different in their needs. Some mothers and some fathers stay in the room for as much as two or three weeks before they can leave, although personally, I have never had anyone stay that long.

There is a process in separation. At first, mommy is on the floor playing with the baby and talking with the caregiver. Then mommy moves out, sitting a little farther away in the background, playing with the baby a little less.

In my toddler class, I handled separation at this point by giving the mother something to read so her attention left the room. I said, "You don't really have to read this, but pretend that you are reading it."

The children really noticed. They would go over to the mom and bang on the book to call the mother's attention back to them. If the mother persisted, eventually she could sit in the room and be ignored. That is the ideal solution.

There have been situations when I felt it was necessary for the mother to leave the room. I also had situations when the child honestly wasn't ready for separation and I had to say that too. My director always *loved* that! We did not have an infant room in that program, so what I was actually suggesting was that they go home for a couple months and then try again.

8. Consistency and Predictability

Everything has a place and everything is in its place. And that, in an infant environment, includes the caregiver. The caregiver is so much of the environment in this program. We are the climber, the spittoon. We are everything.

One of the biggest problems we face is caregiver turnover. Many classrooms are constantly losing teachers. That is very damaging for children. It's an advocacy issue for sure. In the RIE, philosophy, there is the concept of a **primary caregiver** who is with the infant each day.

Grazia Honegger uses the term **reference person** for the caregiver who greets the child every morning. Even in the 3-to-6 classes, we talk about the person who greets the children each morning. With infants,

Deborah Greenwald's professional experience has been directly related to infant and toddler care and parent/infant education.

She is currently the Infant Toddler Specialist for Children's Services Center, Pensacola, FL, responsible for training and assisting child care providers in centers and homes, developing training programs, collaborating with local agencies, and consulting in the development of a model infant toddler care center.

Before joining the Children's Services Center, she served as the Parent-Infant Guidance Class Facilitator and live-in caretaker at the RIE Institute in Los Angles where she first became acquainted with Magda Gerber and the RIE philosophy.

Deborah has a strong Montessori background. She has been a faculty member, Montessori Teacher Education Center of the San Francisco Bay area since 1998, a lead teacher in the Infant Toddler Parent Program at Pacific Oaks Children's School (1996-98) as well as a lead teacher for the Toddler Class and Parent Education Coordinator at the Montessori Early School, Pensacola, FL (1994-96)

Deborah has both an AMS Infant Toddler Certificate and an RIE diploma. She completed her MA in Human Development in 1999 from Pacific Oaks College, Pasadena, CA, specializing in Leadership and Human Services. She has a BA in Liberal Studies with a minor in Women's Studies in 1993 from Humboldt College, Arcata, CA.

continued to page 16

BEST COPY AVAILABLE

MONTESSORI AND RIE, PART 2 continued from page 15

we have a much smaller group so the greeting is more intimate. It's much more physical.

9. Contextual Similarities Between Montessori and Pikler

There are many contextual similarities between these two practices. The more I learn, the more I could write. Montessori and Pikler were both female physicians when that was really uncommon. Montessori was a little older. They both experienced war during their lifetimes and worked with children who were growing up in those times.

They actually met in Hungary when Dr. Montessori made some kind of presentation in Budapest. We don't know much about it. I call my paper a theoretical dialogue. I tried to visualize what they would say to each other. What would they agree with? What would they disagree with?

They were both scientists. They studied children from a scientific perspective. They were right in there with Piaget, an epistemologist, with their scientific inquiry about the child's development and behavior. They both have a maturational perspective—the idea of sensitive periods or readiness—that you can't teach children to do something that they are not ready to learn. When they are ready, it just happens. It explodes.

10. Community Behavior

Montessori and Pickler both value community behavior in the group, but approached it differently. In Montessori, one of the ways that we ask children to respect the classroom community is by leaving other children to their own peace, to their own study. We interact with them but we respect their right to individual activity.

In RIE and in Pikler, there is a much more open approach, a problem solving approach, if you will. For example, what happens when one child is playing with a ring and another child wants it? The care-giver does not intervene and say to the eight-month-old, "He had it first."

Jude Keith Rose

We just move in and say, "So, you both want the same one. You are both pulling on it. I'm not going to let you hurt each other." We touch softly. But we don't come up with the solution. I lean toward RIE/Pikler on this one. I think it is a more realistic approach and prepares children for real life.

Montessori approaches problem solving from a ground rule perspective. We have basic rules of respect for each other.

To me, the Pikler/RIE approach is more organic. What happens? What really happens? I am not always going to be here to sort this out for you. How are you going to work it out togethe?. There are still basic guidelines. "I won't let you hurt each other. I value kind and gentle behavior."

I don't consider two children pulling on a toy to be a big problem. Physically, pulling is very attractive to both of them. It feels really good. How many people have toddlers who hang on things? They love that feeling. I think we all need to have bars about in the rooms for toddlers to reach up and hang from. They like the tussle and the dramatic engagement with another. Many children smile in this process.

I have also seen the object in question dropped and the children go off in different directions. This example illustrates valuing community in different ways.

The Conclusion of this series will appear in a future issue.

Bibliography:

1. Montanaro, S, Understanding the Human Being: The Importance of the First Three Years of Life. Neinhuis Montessori, 1999.
2. Pikler, Emmi, The Competence of the Infant. Acta Paediatrica Academiae Scientarium Hungaricae, 1979.

An extensive bibliography from Deborah's thesis is available from *Infants and Toddlers*, PO Box 146, Placitas, NM 87043.

If you are interested in visiting the new model environment in Pensacola which blends Pickler's approach with Montessori, please contact:
Mary Gaudet
Montessori Infant Toddler House
1507 East Marino,
Pensacola, FL 32501

TO BE NEAR THE CHILD

continued from page 10

We can help them make materials. We might have the parents make the first mobiles for the child, whether it's a black and white mobile, a simple sound mobile like a bell for the very young babies or a combination color and sound mobile as the child gets older. Whenever the parent makes something for the child, it is very, very special. It becomes a very loving gift from the parent to that particular child.

Symbiosis

We can also speak to the parents about the importance of the first six weeks of life after the baby is born. Montessori called this time the period of symbiosis when the family gets to know each other and this new baby. The baby also gets to know them, away from internal distractions, jobs and all kinds of outside people and external distraction. It is a very gentle time.

Where such programs already exist, such as in Italy, Montessorians act as true Assistants to Infancy. They remain with the parents through the last weeks of pregnancy. They accompany the family to the birthing suite or remain with the family at home until the birth of that particular child. They assist the mother with relaxation techniques during the birth and they offer very gentle care to both the mother and the child at the moment of birth. Here we have peace and harmony.

2. Parent/Infancy /Toddler Program

The Family's Prepared Environment

From birth to three years of age, the parent and child need to come to a physical place where they can learn together as a family. This place should resemble a house or a home, rather than a school building.

Because the family is so important to the child at this time, you need to address the issues of the entire family. Parents are searching for guidelines as to how to parent. They are looking for the best ways to arrange their homes for their child. And, they are searching for ways to teach the child about life and all its mysteries.

There must be a space for play and learning. There must be a space for rest. There must be a space for movement and a space for preparing and sharing a meal. A bathroom is necessary for hygiene. A kitchen is needed for food. A garden has to be there, at least for flowers, even if the garden is just little tubs. If it's a big garden, you could grow many other things.

And there must be a space outdoors to go for a walk. Very young children need a place to walk. They don't need fancy gym equipment. They just need you to take them outside and go for a walk at a very slow pace. Ideally, this area would be a part of your school, maybe on the school property—or part of your children's house.

Program Schedules

Ideally, these programs would meet as often as possible. In Chicago, where the schools are very large, there are parent/infant programs or parent/child/toddler programs that meet every single day, mornings and afternoons. In any case, these programs should at least meet once a week. At the school where I work, we offer the parent/infant/toddler programs once or twice a week during the school year. When parents sign up, it's for an entire school year.

In the summer, we will have a summer camp with many things to do outside in addition to the regular on-going Montessori program. We will offer the summer parent/infant/toddler program on multiple days of the week in connection with the summer camp.

Parents can choose one day a week, two days a week or three days a week. For the summer, at least for the parents in my community, it is easier to offer multiple times during the summer because during the year they might be involved in other programs.

In this way, parents of young children come to play together, to learn together and to sing together.

Program Formats

The format can be one of observation and parental discussion. Observations can be done in class or at home and can be related to child development issues or Montessori issues. Observations can be recorded in a journal that remains the private memories of the parent or the

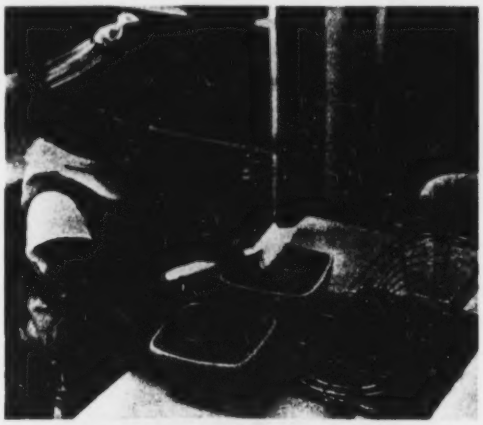
continued to page 18

TO BE NEAR THE CHILD

continued from page 17

parents can share their journal—or at least, the ideas or the observations in the journal—with the whole group. Sometimes they just share them with the teacher in private.

Sometimes, I assign an observation for parents to do at home and then use that experience to initiate the discussion in the next class. For example, in the fall for our harvest celebration, I ask the parents to take their children to a farm or a pumpkin patch—not to the local grocery store—and let their child pick out a pumpkin. I ask the parents to bring that pumpkin to the next class for our harvest celebration.



It is very interesting to see which type of pumpkin each child will choose. When the children are in the age of strength and endurance, they bring a pumpkin that is usually bigger than they are. When they are in the age of very fine motor control, they bring these tiny little gourds that they hold from the tiny little stubs.

Each pumpkin looks different. Some are round. Some are cylindrical. Some are kind of crooked and have no base. Some have no tops because the child lost the top on the way, carrying it. It is very interesting to see what the child chooses—not what mom and dad wanted them to bring. When we talk about why each child brought whatever he or she brought, everybody in the group learns from an exercise as simple as choosing a pumpkin.

Parental discussion also can be based, not only on the journal entries, but also on various topics. In my group, we talk about a specific topic each month. I have articles for the parents to read, at least three articles each month, some related to Montessori and some to parenting articles.

As teachers, we prepare the learning environment. We teach the presentations to the children and the parents in this program. We observe the ongoing development of the child and we recognize the progress in both the parent and the child. We role model parenting techniques and we keep the environment very dynamic, alive and full of wonder.

As Montessorians, we present the method as it pertains to the child within the family. We recognize that each child has a potential that they are working on. We strive for independence for each child in everyday things. And, we help the parents create a home where each child is a vital member of his or her own family.

For those of you who work in a school or a center or a children's house where programs for young children already exist, a parent/infant/toddler program or a parent/toddler/child program is a nice complement and addition to the existing programs.

And in those countries, such as England, Italy and now more and more, in the United States, where there are birth-to-three programs, there are also programs where both the parent and the child are present. These programs flourish. I've personally been presenting a parent/infant/toddler program for about twenty years. The benefits to the parents through this program are just astonishing. Now we have a mechanism for peace in the family.

3. The Parent/Toddler/Child Program

The Conscious Absorbent Mind

From the ages of three to six, the child moves into the age of the conscious absorbent mind. This child is different. The child needs to come to a place where the absorbent mind is free to learn. It must be a place

rich in life and it must contain the lessons necessary for life. Think about that. We all worry about the academics. We all worry about the materials and how to arrange my space, how the traffic flows, where to hang up coats or what to do about their boots in the winter in a climate that gets snow or rain.

Instead, your environments should present life. Your lessons are life lessons. It's not only a place of academics. It should be a place of communication, sensory awareness and grace and courtesy. That is what life is.

BEST COPY AVAILABLE

Here is a place where the child is able to seek out the work of development, a place where a child can take a presentation and follow it wherever it will lead him. It should be a place where variations are possible. They should be encouraged. It should be a place of music and song, cultural diversity and natural growth.

At this stage, we see the child who is going to make some choices. "What do I want to learn? What is it that I want to learn today?" This child is not interested in what you want him to learn. Yes, we have our curriculum. Yes, we would like this child to do this and that child to do that.

No, this child says, "What do I want to learn today?" The child says, "How do I want to learn today?" And the child also asks, "At what pace do I want to learn?" It certainly is not our pace. It's not another child's pace either. It's that particular child's pace.

The Importance of the Child's Own Choice

It is essential that we allow the child to make these choices. We must let this happen. We can't be rigid. We have to trust the child, that the

child can accomplish his or her own goals for learning. If you observe the child, you will see that happen. We are truly the guides.

We wait for that moment to present. Have you been in that moment? You see it! You see it in the child's face. The child is ready for it. Or they may come up to you and tug on you as if to say, "I'm ready. I'm ready now!" Or the child may just put the material right into your hands or right in your face. At that moment, it's time to present.

We wait for the moment when it is time to take that child to the next step. Have you been in that situation? You are sitting with a child. They are doing the presentation and all of a sudden you realize that they are ready to jump. They are ready to go to the next step. They are ready for a variation. They are ready for something new related to what they are doing. But we wait.

We don't impose ourselves. We wait for that moment to take the child to the next step. We wait for that instant when the child sees. Have you been in that moment? You are presenting and the child gets it! They see. They really do see! Then we step back and we wait. We let the child go on by himself or herself. Yes, we could do it. We could come up with all kinds of creative ideas but the child just took off on his or her own. And we watch it happen.

This is the age of the learning quest. Each child is on a journey to refine and develop his or her own individual time line. Much knowledge is sought at this age, building on that which has come before. All areas of growth are really taking off. The child prepares to catapult, to jump to the next level, to the more advanced level or to a new level. This child is firmly immersed in reality in the concrete world. This child is storing all of these images from reality that will make the jump to abstraction—to the whole abstract universe. It's an exciting time!

Parents Are Ready to Learn

The parents of this age child are also seeking new knowledge just like the child. They are extremely interested now in the educational approach that we call Montessori. They are curious about the parts of the Montessori environment. They want to know about each area of the classroom.

They may not come to tell you directly, but did you every watch the dads? They come in, look at shelves and then they look at the ceiling. Then they look at the shelves again. They are telling you that they want to know what their child is doing. Or have you ever heard this one? "My child's been here three months and all she does is wash her hands. What is going on?"

They are asking for information. They are not being critical. They are saying, "What's next?" and "What else is there to offer?" and "What is this place that my child comes to?"

Parents are also curious about the method itself. They will ask you directly or indirectly, "How did you give that presentation? How did you teach my child whatever concept it is? How can I do this at home? How do I discipline my child?" Or they may say, "I don't know what I am doing? What do I do with him at home?" This is also another way they are asking you for information about the method itself.

Involve Parents in the Process

This program should welcome parents as well. Just as the education of the child proceeds forward, the education of the parents should parallel this. Many times, those of us who work in the three-to-six environment

continued to page 20

BEST COPY AVAILABLE

TO BE NEAR THE CHILD

continued from page 19

concentrate only on the child. Yes, we have seminars once in a while. We might have workshops. We have parent conferences twice a year and we've done the interview with the family. But have you educated the parents? Are they being educated as much as you are educating the child? Think about that.

For the parent and the child to be in harmony, the lessons must be presented in this place. And the lessons of life must be fostered with parents as well. The format for the children is the Montessori classroom and all of its richness. It is a philosophy of trust and respect which places the child in the center of the learning experience. It is a recognition that life is precious and life is essential. It is an education of the person and all facets of that development.

Program Format

The format for parents programs consists of parental discussions or forums on a monthly basis. You can initiate the program topics or topics can come from the parents. Topics of interest to parents of all young children, no matter what their ages, include nutrition, sleep, discipline, communication between parent and child, grace and courtesy and natural materials. These are all hot topics that are very popular. You will always get a good response from parents on these issues.

Other issues could relate to child development. You can talk about the emergence of language, especially for the children who are really beginning to communicate verbally. You can talk about literacy for the older children. You can talk about movement and perceptual motor development.

Presenting the Montessori Method

It's time to present Montessori not only to the children, but also to the parents—both at the same time. The Montessori approach to teaching then goes home with the child every day in a new and exciting way. You know that Montessori needs to be reinforced at home by the parents and by all the other adults that come in contact with the child.

The child seeks reaffirmation of their Montessori experience at home. The interesting thing is that the child becomes the teacher at home. We need to help the parents become open and receptive to everything that the child does. By guiding our parents to recognize and accept what the child brings home, we can actually help the child grow in the Montessori method itself.

As the child moves through your prepared environment, absorbing all the riches that you have there, the parents can journey along too. They can follow this entire process as the child unfolds his or her full potential. That's the philosophy part.

You can present Montessori methodology through discussions and demonstrations in each area of your environment where parents have the opportunity for hands-on experience. Talk about the life of Maria Montessori, the sensitive periods, and the idea of a child-centered approach to education.

Most parents are not aware of these concepts. We grew up in the age of a teacher-centered approach to education. Adults need to be educated about what we are doing.

Includes Group Socials

You can also plan small group meetings and socials. Parents learn when they have a cup of coffee together, share a soup pot or attend a potluck. You can talk, mingle, adding something here or there when it's needed.

A Breakfast Outing

I treat my families by taking them out to breakfast. The families come with their children. We go some place that's very child friendly, of course. And we warn the staff ahead of time. That gives them time to bring out child-sized utensils and cups, for example. They also know to serve child-size portions. Sometimes we have a breakfast buffet and let the children choose.

We prefer places that give us a lot of help and serve food in a nice timely pace so we can accomplish our goals and help the children at the same time. During that time, we talk together about nutrition, food preparation, how to eat in a restaurant with a child and the grace and courtesy needed in a restaurant.

BEST COPY AVAILABLE

Role Modeling Social Behavior

Sometimes a child exhibits behavior that is not socially acceptable, such as running around. Since I am very comfortable being a role model, I just become the parent. I go to the child and role model for the parent how you could solve the problem. I could give the advice directly to the parent, but when I assume the role of the parent, I am both the teacher and the parent, so the child sees me in a different light. And the child may actually be more cooperative with me than with the parent.

At the same time, the parent sees how I talk to the child. I might take the child by the hand and we would walk together. Or I might say, "Gee, I see that you need to take a walk. Would you like to go outside?" You really don't know why the child is running around. It could be that the child had enough to eat, might not like what is being served or might have an allergy to the food served in that restaurant.

I have one son who was upset every time we took him to a seafood restaurant. It turned out that he has allergies to seafood. Every time he smells it, his eyes water and his nose runs. We would get up and leave. So, you have to figure out what is happening. I role model for the parents to help them. If the parents are upset by the situation, if they are embarrassed, I make sure I take the time to talk with them afterwards or call them later on the phone.

You have to think about all these things before you are going out to eat. But I have taken groups as big as twenty-five family pairs. If mom and dad and the child come, that means three times twenty-five. Plan carefully, know what you are doing and where you are going and talk to the restaurant staff beforehand. You can do it.

You can hold parent orientations, parent courses and workshops, either indoors or outside. There are various ways to use a newsletter, which is one of the most powerful tools you have for parent education. Make it effective. Include the news of the classroom and also teach parents about the method. As teachers, it is our responsibility to educate both the child and the parents.

Summary

The child from birth to six is also in an age of discovery, refinement and curiosity about all of life. It is important for the parents to

continued to page 22

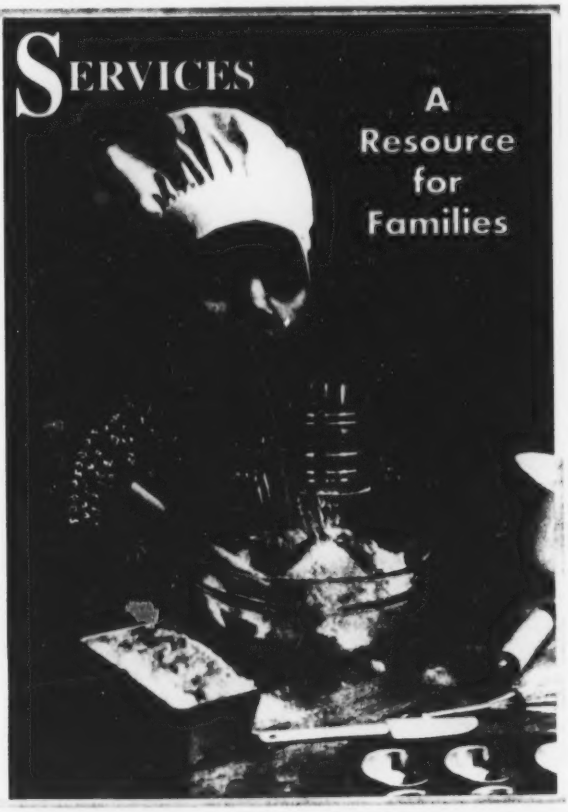
MONTESSORI

We offer child-size, age-appropriate items for your child at home:

- Art
- Music
- Books
- Cooking
- Cleaning Up
- Woodworking
- Cooperative Games
- Nature & Gardening

Toll Free: 1-877-975-3003
Ask for our Mini-Catalog for Families.

Website: www.montessoriservices.com



BEST COPY AVAILABLE

TO BE NEAR THE CHILD

continued from page 21

understand the child's drive to learn, their love of learning for itself. We must be aware that it is the process of learning that is important for the child. It's not the product. It's not the piece of paper, It's not the book. It's not what they have written or even what they have drawn. The child is the product. The child is the most important product. We need to communicate this clearly to the parents.

It is our role to prepare and provide the learning environment for the child, to draw the child back to nature. We must also respect this place where the child comes. As Montessorians, we must remain true to the method. We must recognize that each child is a separate, unique individual. We must remember that this child is on a quest for learning, on a journey to become that special person that they were born to be.

The child is not an extension of us or of any adult. Each child is an expression of himself or herself. We are truly the observers of the child in the universe. The child knows himself. The child can be in harmony with his body and his mind. The child can be at peace with himself and the world. The child has so much to teach us if we only watch and listen with peace and respect.

Bibliography

1. Picchetti, Patricia M Timeline of Growth, Montessori Life, Special Edition, Fall 1993, pp 11-14.
2. Picchetti, Patricia M Sensory Awareness in Infants. Infants and Toddlers, Part 1, Vol. 3, No 1. Spring 1999 and Part 2, Vol 3, No 2, Summer 1999
3. A Sense of Wonder (3-6 Child) Michael Olaf. A parent resource.

Moving?
Changing your name or address?

Be sure to let us know as soon as possible. We don't want you to miss a single issue of your subscription. *Send any change to:*

Infants and Toddlers
PO Box 146
Placitas, NM 87043
or call **505-291-8022**
fax **505-291-1252**

Job Opportunities

Classified ads contain a maximum of 36 characters per line including each space between words. Ads must be placed by written correspondence to

Infants and Toddlers
PO Box 146
Placitas, NM 87043
and must be accompanied by payment of $8.00 per line. This price does not include a copy of the journal. Submit by February 1 for the Winter 2001 edition.

Infants and Toddlers Subscription Form

Subscriber Information (Please Print):

Name _____

Address _____

_____

City _____ State____ Zip _____

Phone _____ Fax _____

Send this form and payment to:
Infants and Toddlers
PO Box 146
Placitas, NM 87043

Regular Subscription:

____ 1 year (4 issues) $25.00 _____

____ 2 years (8 issues) $45.00 _____

Intern Subscription:

____ 1 year (4 issues) $20.00 _____

Course: _____ Year:_____

Bulk Mail Subscription:(School Orders Only)

_____ copies x $2.50 x 4 = $ _____

Order Total $ _____

Please start with issue: Vol____ No____

Bulk Order Example (schools only): to order 10 copies:
10 copies (10 copy min) x $2.50 x 4 issues = $100.00

Form of Payment:

___ Check ___ VISA ___ MC ___ Discover

Account#_____ - _____ _____ _____

Expires: _____ / _____

Cardholder (Please Print):

_____

Signature:_____

BEST COPY AVAILABLE

Montessori Education Center of the Rockies

Infant and Toddler Training

"It is we who must go at his pace."
Maria Montessori, ***The Absorbent Mind***

Intensive Study
Six weeks summer training
210 academic hours, plus
1 mid-winter seminar
9 month, 400 hour internship

Highly Qualified Staff
All AMS Infant and Toddler trained
Extensive Infant and Toddler experience

Individual Attention
Small class size
Personal approach

Observation/Interaction Opportunities
Model on-site Toddler environment

Inclusive Price
Tuition includes cost of academic,
practicum and seminar phases.
No extra fees for handouts or seminars.

National Recognition
MECR is one of the oldest AMS training centers,
founded in 1978,
with a national reputation for excellence.
AMS credential awarded.
Undergraduate and graduate credit available.
MECR is an AMS affiliate and MACTE accredited.

Inspirational Setting
MECR is located in Boulder, Colorado
at the foot of the magnificent Rocky Mountains.*

*Ask about our Pacific Northwest training.

Montessori Education Center of the Rockies (303) 494-3002

3300 Redstone Road Boulder, Colorado 80303
Virginia Hennes, Director
Sue Kennedy, Infant and Toddler Coordinator

Educating with excellence since 1978

BEST COPY AVAILABLE

these Infant and Toddler TEACHER EDUCATION PROGRAMS have sponsored this issue

Center for Montessori Teacher Education/NY
785 Mamaroneck Avenue, White Plains, NY 10605
Carole Wolfe Korngold
914-948-2501 Fax 914-597-2779

MECA-Seton Teacher Training Program
5728 Virginia Street, Clarendon Hills, IL 60514
Anna P. Perry or Celma Perry
630-655-1066 Fax 630-654-0182
email: Meca 1 Seton@aol.com

Mid-America Montessori Teachers Training Institute
10730 Pacific Street, Suite 234, Omaha, NE 68114
LaVonne Plambeck, Director
402-393-1311 Fax 402-397-4958 www.montessori1.org

Montessori Education Center of the Rockies
3300 Redstone Road, Boulder, CO 80303
Virginia Hennes, Director
303-494-3002 Fax 303-494-6104

Montessori Teacher College - Sacramento
1123 D Street, Sacramento, CA 95814
Norman Lorenz, MEd
916-444-9072 Fax 916-444-7987

Montessori Teacher Education Center of Northern California
460 North Livermore Avenue, Livermore, CA 94550
Patricia Chambers or Mary Ellen Kordas
926-455-8021 www.valleymontessorischool.com

Princeton Center for Teacher Education
487 Cherry Valley Road, Princeton, NJ 08540
Ginny Cusack, Director
609-924-4594 Fax 609-924-2216

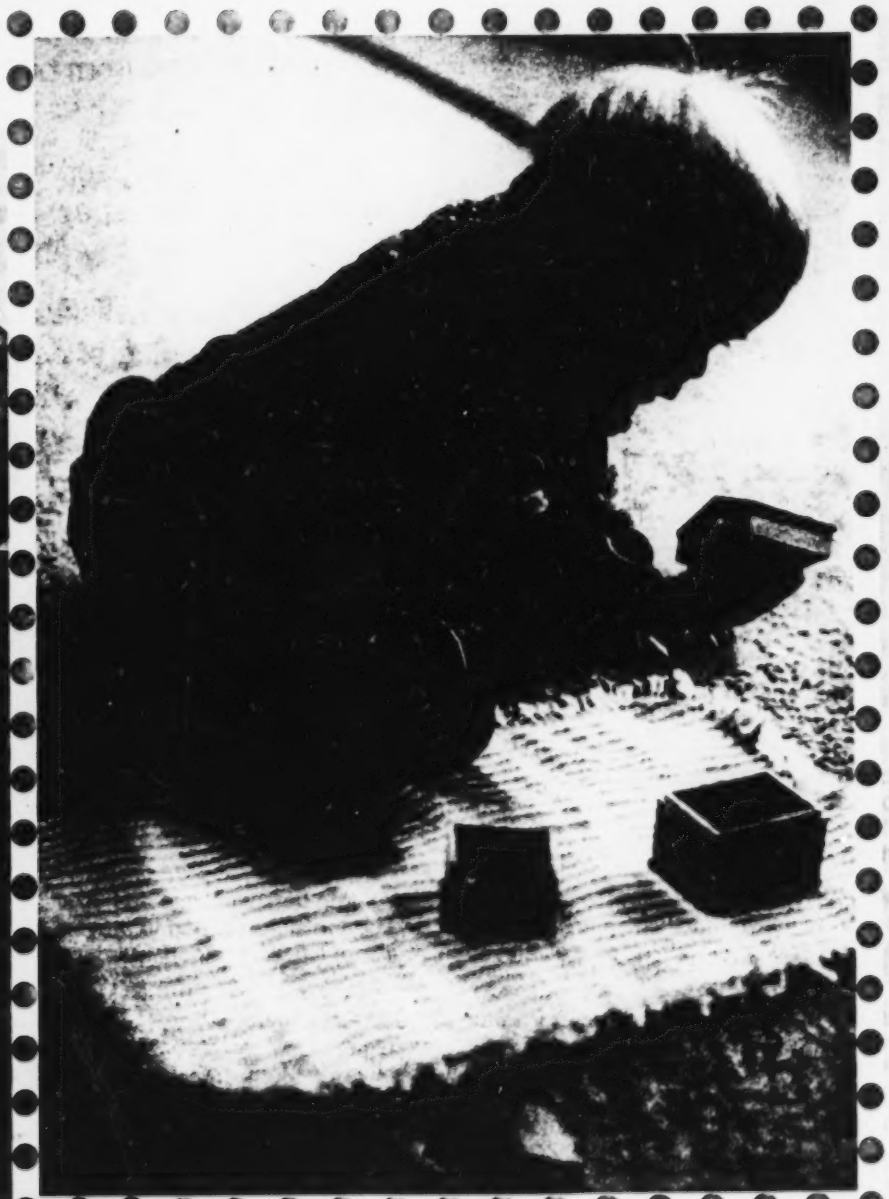
San Francisco Bay Area Montessori Teacher Education Center
16492 Foothill Boulevard, San Leandro, CA 94578-2105
Pamela Zell Rigg, PhD
510-278-1115 Fax 510-278-1577
www.MontessoriTEP-SF.com

BEST COPY AVAILABLE

Infants and Toddlers

VOLUME 4, NUMBER 4

WINTER 2001



PS 029248

BEST COPY AVAILABLE

Become a CMTE/NY Infant and Toddler Specialist!

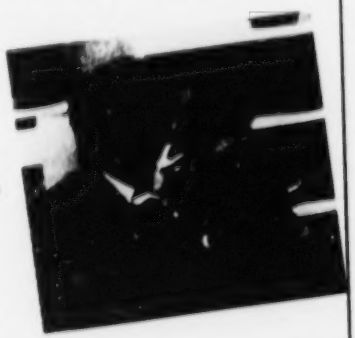
- Deepen your appreciation of the needs of children from birth to three.
- Develop skills to observe, understand and respect infants and toddlers.
- Discover the joy, satisfaction and profound value of assisting the very young in their healthy growth and development.

The CMTE/NY Montessori Infant and Toddler Program is professional training for people working with children from birth to thirty-six months of age. The first program in the United States to offer Infant and Toddler Montessori Certification, CMTE/NY provides an in-depth study in Infant and Toddler Montessori education combined with the most current scientific and psychological research available.

The first three years of life affect a child's ability to thrive and be; self esteem, the ability to form attachments and the establishment of basic trust are all central to this period. The importance of these first years places a great responsibility on the adults in the child's world. Parents and child care providers should be informed, knowledgeable, and well-qualified to assist in this crucial period of physical, emotional and cognitive development.

CMTE/NY's Infant and Toddler Program teaches how to create beautiful, safe and developmentally appropriate learning environments. The program will give you the skills needed to provide the best quality care for infants and toddlers, as well as enrich your own life with a deeper understanding of this remarkable stage of life.

Classes are held at the CMTE/NY summer institute in New Rochelle, New York. Year-round weekend classes are held in Adrian, Michigan. Observations are held at CMTE/NY's model child care center, the Montessori Children's Center at Burke in White Plains, New York and at St. Joseph Academy in Adrian, Michigan. Call us for information and a brochure.



Our CMTE/NY Infant and Toddler Care video is now available. Send $40.00 to order or call for your copy today.

CMTE/NY

785 Mamaroneck Avenue White Plains, New York 10605

BEST COPY AVAILABLE

Vol. 4, No. 4
Infants and Toddlers

Published 4 times a year.

The opinions expressed in *Infants and Toddlers* editorials, columns, and features are those of the authors and do not necessarily represent the position of the magazine. Acceptance of advertising does not represent endorsement of any product or service.

Requests for permission to reprint materials from *Infants and Toddlers* in another form (e.g. book, newsletter, journal) should be sent in writing to *Infants and Toddlers*. Permission to reprint is not required if you want to make copies to share with parents, teacher, or students; for library reserve; or for personal use.

Our copyright notice must appear with each copy you make: Copyright 1997 by *Infants and Toddlers*. All rights reserved.

Send all address changes and inquires about subscriptions to *Infants and Toddlers*
PO Box 146
Placitas, NM 87043

Address all advertising inquiries and editorial correspondence to the editor:
Lillian DeVault Kroenke
PO Box 146
Placitas, NM 87043
Manuscript and photograph guidelines are available on request.

Printed by
Infants and Toddlers
Elanbe Publishing Services
PO Box 146
Placitas, NM 87043
Phone: (505) 291-8022
Fax: (505) 291-1252

POSTMASTER:
Send address changes to
Infants and Toddlers
PO Box 146
Placitas, NM 87043

Photos for "Montessori and Brain Research: Leading the Pack by Nearly a Century" were submitted by Mary Ellen Maunz

Infants and Toddlers

FEATURES

5 **Montessori and Brain Research: Leading the Pack by Nearly a Century**
by Mary Ellen Maunz

DEPARTMENTS

4 **Editorial**
Why Not?

4 **Ask Ginny**
What is the ideal ratio of adults to children in an infant program? In a toddler program?

Editor: Lillian DeVault Kroenke

Editorial Advisory Board:
Maria Gravel
Carole Korngold
Susan Tracy
Rita Messineo
David Shelton-Dodge
Virginia Varga

BEST COPY AVAILABLE

Editorial

Why Not?

There is still some debate about what it is that we are ultimately doing. Is the Montessori movement an educational movement, a social movement or a cultural movement?

There has never been a debate in my mind. I knew from the first time I encountered information about the method that this was something that spoke to our humanity, no matter how young or old we are. I knew that all that we do in a Montessori setting has profound influence on all aspects of our lives. Montessori is a social movement, a cultural-change movement presented through the experience of a new educational approach.

I would have been convinced of the importance and value of the movement if it had only been an educational movement. From the time I started in the traditional education setting at six, I watched teachers and observed life as a student. I knew something was wrong, something was missing.

My first conscious awareness came the day, in first grade when my teacher slapped my hand for trying to read ahead of the group.

Was it something about what teachers do, was it the process—or something about me. Maybe I was inadequate. I sensed, even that young, that something about this experience violated my personal dignity. I dealt with it by trying to do whatever the teacher asked so she wouldn't slap my hand again.

The next sixteen years were filled with many other observations of the social and emotional indignities to us as students—discouragements to learning. I was even told that I was "too sensitive." I decided I could never be a teacher.

Imagine what a revolution it was for me to find Montessori where the child is respected as a person and as a social being who is at the center of his or her own learning.

We pass on our cultural views in many ways, certainly in the way children are treated in our schools. Parents, also, are not treated with respect for their part in the process. Mostly they are demeaned and denounced as inadequate and unwilling. Is it not more likely that the educational culture that they experienced is simply extended into adulthood? They are not generally welcomed as a co-teachers and co-learners in the process.

Many of you are already very actively involved in helping parents understand a new way of thinking about children—and themselves. You are offering them new ways to think and act, a new life style, a new culture in the home.

Many of you are working on expanding this help to parents. So are we. *Infants and Toddlers* exists to help all of us come to a better understanding and experience of our humanity, of our magnificent capabilities, our uniqueness and our sameness.

Why not share the insights and information found in the journal with your parents and the public? Why not try bulk mail?

Lillian DeVault Kroenke

Ask Ginny...

by Ginny Varga

Q What is the ideal ratio of adults to children in an infant program? In a toddler program?

A That is an impossible question to answer precisely because it depends upon the size of your room, the shape of your room, the ability of the adults and the way that you prepare the environment. And I am not talking about square footage or licensing requirements.

If you have a first year teacher who has just finished a training program, I recommend a much smaller group because you must insure the success of that teacher if you want to keep her and have her grow in her own experience.

Let me first skip to toddlers for a moment. I would say ten children with a new, first year teacher with an assistant would be perfect for a five-days-a-week toddler program, possibly twelve children. With ten, you can assure greater success.

For infants, I think that three infants with one adult is considered ideal. That is probably just about as many as you can take care of. Remember, it depends upon the teacher's experience and her knowledge of child development. If you know, for instance, that there are non-mobile infants, an infant will probably only lie on its back happy for no more than fifteen minutes. If the baby cannot roll over, the child will cry because the child needs you. We are their transportation.

I have taken care of three or four at a time and I have felt good, patting myself on the back, because I know that a child will lie there so long. So before I do something else, I move the child before it cries. I know that by observing. So I can move three or four children before they cry and keep them happy. They are always happy when I sing to them. They are the only ones in the whole world who have ever shown happiness when I sing to them.

So, a teacher without that experience might wait until each child cries. Then maybe one child to an adult would be sufficient. The experience and intuition of the teacher determines the quality of the care of each child. It is not just according to the numbers. That is why this is such a hard question to answer.

For future issues, please direct your questions to:

Ask Ginny...
Infants and Toddlers
PO Box 146
Placitas, NM 87043

Montessori and Brain Research: Leading the Pack by Nearly a Century

By Mary Ellen Maunz

Printed by special arrangement with the author

By the year 1914, Dr. Montessori had attracted the attention of great luminaries in education and culture here in the United States. Many dignitaries, including Alexander Graham Bell and Margaret Wilson, daughter of President Woodrow Wilson, were very excited about Montessori's work by the time she made her first trip to the United States. Her first Children's House had started in Rome in 1906. But there were other things going on in the United States and in the field of education beside the opening of Montessori schools.

Montessori's Work Denied

In 1914, a man by the name of William H. Kilpatrick wrote a scathing denunciation of Dr. Montessori and her method. He was a colleague of John Dewey at Columbia University. There was a saying at Columbia in those days, "There is no God but Dewey and Kilpatrick is his prophet." These men were very influential in the world of American education.

Kilpatrick wrote that Montessori was "down right dangerous!" He also said that she was 100 years behind the times.

Montessori's Work Validated

I am here to tell you that Mr. Kilpatrick was two centuries off! Montessori was not 100 years behind; she was 100 years ahead of her time! We are just now beginning to catch up with scientific evidence that proves what she said about the importance of the prepared environment and the sensitive periods.

To me, that is most exciting. Science is finally beginning to understand the sensitive periods, which she intuited by using her loving heart, her brilliant mind and her labor with the children. Science today is telling us now that, yes, sensitive periods are real and the brain governs them. Sensitive periods are neurologically based.

The Decade of the Brain

We know more about the brain now in the last ten years than we have known in the entire span of recorded history. Congress called the decade of the 90's "the decade of the brain" and it really was. Yet as we move into the new millennium this year, we are not close to knowing everything there is to know about the brain.

As stewards of the energies of the children we are privileged to care for, we owe it to ourselves, we owe it to these children, to become aware of what this research is telling us. We have to make Montessori relevant to the new century.

As stewards of the energies of the children we are privileged to care for, we owe it to ourselves, we owe it to these children, to become aware of what this research is telling us. We have to make Montessori relevant to the new century. There are too many people who think that Montessori is some old-fashioned method. But it's not. It's on the cutting edge! I know that most of you who read this know this, but you need to be armed with the facts, to talk to people about why. That is what I want to share with you.

We understand that the brain is malleable—it's far more changeable than we ever would have imagined. We understand now that society, the way we live, is literally changing brains. We have a greater understanding of the role emotion plays in the brain. This is a very important aspect of our work with children and I will talk more about it later.

Tools to Study the Brain

I want to review some technological tools, which we now have at our disposal, that literally look inside the brain, and have allowed us to learn so very much about what is happening, when and where.

The first is the **CAT (computed axial tomography) scan.** Basically, what scientists do is send x-rays through sections of the brain. They assemble these cross sections into a three-dimensional picture of the brain. This enables them to see the relative size of the organs. It enables them to detect strokes, tumors and things like that.

The second is the **MRI (magnetic resonance imaging).** A computer reads data from radio frequency signals that are sent into the brain and reassembles them into a three-dimensional life-like image of the soft tissue of the brain. This allows scientists to see even more details of size and shape. They can even follow many of the chemical reactions important to the functioning of the brain and its ability to process information.

The third tool is perhaps the most exciting for our purposes, the **PET (positron emission tomography) scan.** If a child undergoes a PET scan and you ask the child to speak or to read, the doctor can actually observe where in the brain chemical reactions

continued to page 6

BEST COPY AVAILABLE

continued from page 5

are stimulated. He can determine exactly where inside the brain specific information is processed.

The Physical Brain

Let's take a look at the brain itself in more detail. Put your fists together. This is the approximate size and shape of your brain. Using your hands is a great analogy because there are two hemispheres of the brain.

Scientists say that this human brain, which each of us has, is the most complex three pounds of matter in the universe. It is only because it is so complex, that we have the tools we need to begin to understand ourselves.

Neurons are the cells in the brain. The basic process of the transmission of impulses is an electrical charge. When the charge hits the cell body, the impulse travels down through the axon to the end where it hits a synapse. The synapse is a little tiny space joining the axon of one cell and the dendrite of another cell. There are 76 chemical neuro-transmitters in the brain. These allow the impulse to jump from the end of one axon to the beginning of the next synapse or the beginning of the next dendrite.

One current focus of research is the effect of diet on neuro-transmitters. It will be important for us to learn more about this because it will help us discuss diet with parents and prepare snacks for children that might help develop the neuro-transmitters.

The Stuff of Intelligence

Basically, science tells us that the connections between neurons are the stuff of intelligence. It doesn't matter how many neurons you have. It depends on how connected they are.

Experiences connect the neurons—sensorial input. So, for our work with young children, the important thing for us to know is that the experiences we provide in our prepared environments, the communicating we do with young children in those environments, build brain tissue and the connections develop and grow stronger through repeated use.

Child-sized, safe fruniture encourages independence.

Think about a young infant who is sitting in a white room in a bouncy seat with nothing to do. This child is not going to have many experiences that nourish the connections between the dendrites. Remember Dr. Montessori's experience with the children in the asylum. They were so desperate that they were playing with crumbs of bread. When she gave them what they needed to stimulate their brain cells, what happened? They were able to score on classroom tests similar to normal children. Adults provide the impetus for the development of the connections.

Basically, science tells us that the connections between neurons are the stuff of intelligence. It doesn't matter how many neurons you have. It depends on how connected they are.

According to Dr. Martha Pierson, a neurobiologist at Baylor College of Medicine, children need a "flood of information, a banquet, a feast." This early stimulation or education, if you will, shapes the neural structure in the brain. Wide, early exposure is thought to assist the child's processing capability that will provide the opportunity to handle multiple tasks later in life. Sounds like she is describing an enriched environment in a Montessori classroom!

The Physical Parts of the Brain

In addition to the brain being divided into the two hemispheres, it's also divided into lobes. The **prefrontal lobe**, the forehead area of the brain, controls movement and the executive functions. The parietal lobe, the area on the top of your head, handles touch and sensations throughout the entire body. It also governs taste. When he was eating Mexican food, my father always used to say that it was hot enough if he could feel a tingle at the top of his head.

The **occipital lobe**, the area at the back of the head, governs vision. If a person is hit severely in the back of the head, it can blind him even though there is absolutely nothing wrong with his eyes. The two lobes on the side of the head, **the temporal lobes**, are among the most complex. Here we find memory, hearing and language activity.

BEST COPY AVAILABLE

The Functional Parts of the Brain

Another way to look at the brain is to divide it into functional parts. Dr. Paul McLean, who was the head of the National Institutes of Mental Health some years back, developed a model of **triune brain theory**. Based on the evolutionary path of human development, the most ancient part of our brain, which is shared with other lower forms of life, is **the reptilian brain**. Some call it **the R complex**. The R complex contains the **fight or flight** mechanism along with some of the unconscious vegetative processes that keeps us alive.

The next thing that developed is **the limbic brain**, which is also called the emotional brain, isolated in the center of the brain. Many feelings and memory experiences are processed there—among these are territoriality and sexuality. The limbic brain contains multiple functions, one of which is acting as the alert system.

Then there is **the neo-cortex**, which is five times larger than other parts of the brain. This is the thinking part of our brain that we are more familiar with.

Let me tell you a story about how these three parts of the brain work together. Imagine that you are sitting outside, enjoying a cup of coffee and somebody throws a brick at you. The first thing that happens is that your cortex looks at the event, "Oh, my gosh, there is something red, about six inches long and three inches wide, that is heading right for me." The limbic brain is terrified. It feels fear. The R Complex takes action. The R Complex says one thing and one thing only, "Duck!" What do you do? You duck.

The R Complex overrides the other areas of the brain under times of stress, according to researchers. Leslie Hart has written extensively about this. Geoffery and Renata Caine have also written a lot about this phenomenon in their book, *Mind Shifts*. They call the process of going into the R brain for self defense **downshifting.** *(Caine, Caine and Crowell, 1998)*

The Effects of Fear

Now think about your own experience when you were a child in school. Were you ever afraid of the other kids? Were you afraid that they might tease you or put you down? Were you ever afraid that the teacher might scold you? Were you ever afraid that someone might actually hit you or that you might let your parents down? Were you ever afraid to try something because you didn't think you could do it or that you would be embarrassed? Were you ever afraid that your mother might not come and get you?

Now think about your classroom. Could any of these things ever be happening?

All of the experiences of fear tend to put us into the R Complex part of our brain. And when a child is in the R complex, he is unable to access the neo-cortex, where learning takes place.

The Danger of Downshifting

The danger that causes downshifting doesn't have to be a physical danger. It can be an emotional danger or a social danger. All of the experiences of fear tend to put us into the R Complex part of our brain. And when a child is in the R complex, he is unable to access the neo-cortex, where learning takes place.

The Caines believe that a great deal of failure in the school system occurs because the children are afraid.

continued to page 8

Princeton Center Teacher Education

AMS Certification Programs
Infant and Toddler
Early Childhood
Elementary

MACTE Accredited

PCTE...the Inside Track
487 Cherry Valley Road
Princeton, New Jersey 08540
609-924-4594 • Fax: 609-924-2216

BEST COPY AVAILABLE

The Learning Tower® is a child's special place to observe, participate and create! A step stool, desk, puppet theater, fort - your child's imagination is the limit. Strong Baltic birch with choice of non-toxic color finishes including natural. Will be enjoyed for generations. For ages 2-6.

Ask for a free Brochure!

Order Direct at
1-800-704-9058

Dr. Toy's 100 BEST Children's Products

little PARTNERS

Montessori Infants and Toddlers Videos

NEW

Infant/Toddler Environments:
Actual video of three different classroom environments. Emphasis is placed on aesthetic and well developed environments. *Approx. 30 min. $50.00*

Infant/Toddler Activities
Actual video of children interacting with their environments. Explore new ideas. Watch how children respond. *Approx. 35 min. $40.00*

Montessori Infant and Toddler Care
Filmed at several programs around the country. Emphasizes Montessori theory and practice. *Approx. 9 min. $40.00*

A Helping Hand
Actual video of ways adults can assist children. Give just the necessary help. *$20.00*

Each video contains a brief description of its contents.

Send your order with payment to:
Infants and Toddlers Videos
c/o Virginia Varga
6106 Frederick Road
Dayton, OH 45414

LEADING THE PACK

continued from page 7

Dee Coulter, who has spoken at various Montessori conferences, talks a lot about children getting stuck in the R Complex. This can be the result of a child who lives with chronic fear—of neglect, or abuse. Their brain gets flooded with stress and fear hormones. They literally get stuck in the state of fight or flight. They are on edge all the time, looking for threats and often misreading facial expressions or casual gestures as threatening.

I have seen this happen. I worked in some low-income schools where I observed children who came from very abusive homes. These homes can be high income as well.

The way Dr. Coulter explains it is that the child's energy flows out and, normally arcs back to recharge for another exploration. The child who is chronically in fear cannot do this. He does not have the ability to get control of himself.

Calming the Fear

She suggests that, when you have a child who is really afraid, a child who gets angry at the drop of a hat, you can create an enclosure, like a barrel or tent, and line it with soft carpeting. She encourages the children to go into the enclosure at will when they are feeling out of control. Then, when they feel their energy, when they feel centered and in control, they can come out again.

Obviously, you don't want to condemn the child to "sit in the enclosure." But it is there when they want it, and many children learn to take care of themselves. They know that they need to feel secure. It is like swaddling a baby who is crying frantically. Sometimes you just have to hold them and wrap them so they feel totally secure as you help them bring those energies back under control.

Montessori's Calming Insights

Maria Montessori understood the exquisite delicacy of young children. At the emotional level she understood how important it is that we create links between home and school. She understood that our heart and soul gently calls to the child and never frightens or humiliates him.

Make sure parents are an active and comfortable part of your center.

At the cognitive level, she understood the importance of analysis of difficulty. We take a complex skill and break it down. We don't let children fail. We let them go as slowly and carefully as they need to go. If a child is shy and wants to watch, we respect that need. Maria Montessori intuitively understood this at a time when nobody else did.

And, of course, the more loving we are, the more accepting we are, the more we support the children in their

continued to page 9

LEADING THE PACK

continued from page 8

development. It is not only Montessori schools that get the answer right. We all need to understand what happens to children when they feel threatened.

The Right Brain, Left Brain and Whole Brain

One of the things we have learned a lot about in the last couple of years is information about the right brain and left brain hemispheres. We know that if you tend to be right-brained, you are more holistic and intuitive. If you tend toward being more left-brained, you are more logical and linear.

What the new research is showing us is that no matter what you are doing, even if you are doing a very left-brain analytical activity, your brain is firing on both sides. We are a whole brain species.

What the new research is showing us is that no matter what you are doing, even if you are doing a very left-brain analytical activity, your brain is firing on both sides. We are a whole brain species.

That means it is very dangerous to think, for instance, that a child is right-brained or left-brained and somehow define him and his learning opportunities through that definition. Yes, we each have our strengths of how we process information, but we do use both sides of the brain in virtually everything that we do.

Hemisphere Functions

There are many subdivisions of the brain, all of which we are learning about—what they do, how they work. Nobel Prize winners Dr. Roger Speery and Robert Ornstein discovered, in cases where there has been severe brain damage, that you can actually separate the two hemispheres—and the two can actually function separately. In drastic cases, one entire hemisphere has been removed and life goes on. The brain has certain remarkable abilities to re-route functions. (*Speery and Ornstein,*)

Between the two hemispheres of the brain there is a tissue called the corpus collosum, which is thicker in women than it is in men. A woman is usually known for being a little more intuitive, for integrating her feelings into her thinking more than men typically do. Maybe it is because there are more connections between the holistic right side and the logical left side.

The Integrated Brain

Thomas Blakesley, author of *The Right Brain*, suggests that the best performers in our culture are those people that have learned to use both sides of their brain. Leonardo De Vinci is a perfect example. He actually went in cycles of his life when he would work strictly on his art and then he would go strictly into science.

Thinking on a strictly superficial level, you might think art is right-brained and science is left-brained. I took my elementary training in Bergamo and had the opportunity to go to all the great museums in Florence. Standing in front of Leonardo's painting called *The Annunciation*, the docent told us that every leaf in that painting is botanically correct if you look at it under a microscope.

Then I realized that his art was where he put his left brain detail and analysis. For his science, he invented the helicopter and the submarine. These were completely intuitive and speculative. For him, science was the complete right-brained intuitive side and his art was his left-brained logical side.

What Blakesley is saying is that a person who can get the whole picture of something with the right brain, be intuitive, stay in touch with the heart, and also have a very well developed left brain verbal ability and logic, performs the best.

What the Brain Research Tells Us

I want to discuss the research of some of the major researchers to see a little bit more of this synergy and its validation of Montessori. As I said before, the brain is a very highly complex subject. Although we are learning a lot year by year, from the days of the black box when nobody thought there was anything we'd ever be able to know, there is still much to learn.

Nature versus Nuture

A fundamental issue in brain research is whether the brain is a finished product at birth or whether it, in fact, changes. There has been a debate in this culture for years focused on nature versus nurture. Do you have the parameters of identity at birth or do you develop them through experience. Interestingly enough, as with many of the great issues of life, it is not this or that. Rather it is the synthesis of both.

Many researchers are starting to say that about fifty per cent of who we are is genetic. The other fifty per cent is a function of how that genetic potential is either used or not used. For example, theoretically, you could have two children with the precise same genetic potential. However, the one with an enhanced and loving environment may accomplish more in life compared to the other child.

Exceptions to the Rule

And, of course, there is always the exception to the rule when a child, who comes out of the worst possible environments, does well. There is a case reported in the Chicago Tribune about a seventeen-year-old boy who

continued on page 10

LEADING THE PACK

continued from page 9

was elected senior class president. He was brought up in an area of Chicago called Cabrini Green, one of worst, tough ghetto areas of Chicago.

When he was about eight, he called a social worker and said, "Get me out of here." She interviewed him. His mother said, "Hey, take him. I don't care." He was placed in a series of foster homes. He literally picked himself up by the bootstraps. He has all kinds of college scholarship offers. You could just see the light coming out of his eyes. He is a beautiful soul. He had to do all this by himself. But there are an awful lot of kids out there who cannot do it by themselves.

A Timetable for Brain Development

So, does our culture affect how our brains work? That's the question. The consensus of scientific research is that every action you do with a child assists his brain to grow—every action you do. This leads to new questions. For example, is there a timetable in the brain for these actions? Dr. Montessori's understanding of the sensitive periods becomes a guidepost.

Science is starting to say yes to the idea of sensitive periods. Sensitive periods in education have not traditionally been well received or accepted. But now, with the technology to see what is occurring in the brain, it is possible to validate the powerful organization, via learning, that is taking place in the child's brain, and to identify at least some of the specific areas of development.

Structure and Function

Dr. Kenneth Klivington, of the Salk Institute in San Diego, says that structure and function are inseparable. It is absolutely correct that the way that the child uses the brain will physically change it.

One of the major researchers in this field, Dr. Marion Diamond, UC Berkley, has been working with rats. Rats actually have a brain structure similar to humans. For forty years, she has been working with rats to determine what environmental stimulation changes their brains. *(Diamond, 1997)*

You can take a group of rats, put them in a cage with lots of toys, change their mazes every day, get them to play and interact with each other and give them nutritious food. Then take another group of rats and put them in a cage by themselves, without toys, change in mazes or nutritious food.

The first group of rats in the stimulated environments had cortexes which grew sixteen per cent larger. That is a substantial growth! They have increased dendritic branching. In laymen's terms, that simply means that when you look at the neurons, there are more dendrites that make the connections between the cells.

Brain Connections

Do you know that every single dendrite can make connections to twenty thousand other dendrites in the brain? So the possible number of connections is beyond our ability to conceive. But the more connections there are, the more stuff of intelligence there is for the child to use. Some doctors call the structure of brain cell connections the **neural architecture.**

The Role of Repetition

How many of these connections are sustained by repeated experience? A one-time experience may not cause these connections to be maintained. The repetition of the experience anchors the connection. And, of course, the importance of repetition is one of Montessori's basic understandings.

So, with true enrichment, nerve cells increase in size, increase in synapses and connections between the brain

Mar
Ellen
Maunz
has been involved in Montessori education since 1972 when she received her AMI preprimary diploma. Since that time she has gone to Bergamo, Italy for the AMI elementary training and became a master teacher trainer after a four-year mentoring program with Dr. Elizabeth Caspari, a personal friend and colleague of Dr. Maria Montessori. Dr. Caspari has been training for more than twenty years.

A school administrator for many years as well as a teacher and a trainer, Mary Ellen designed and supervised a Montessori infant/toddler program after studying with Dr. Silvana Montanero. She has been active nationally and in South America as a speaker on early childhood education, most especially brain research and early literacy. Her first book, co-authored with Dr. Celeste Matthews and Randall Klein, Learning to Read is Child's Play is soon to be published.

Mary Ellen served as a commissioner for accreditation and board member for the Montessori Accreditation Council for Teacher Education (MACTE) for seven years and is currently vice-president of the International Association of Montessori Educators and Director of Barrington Country Day School in Barrington Hills, Illinois.

cells. Dr. Diamond tells us that we have learned that every part of the nerve cell alters its dimension in response to the environment.

Diamond also found out that when they stimulated a pregnant rat, her babies had larger brains than if they had not stimulated the pregnant mother! These neurological changes are highly significant effects of differential experience.

She was asked the pointed question, "Does this really apply to humans?" Dr. Diamond responded, "There is absolutely no doubt to those of us in the field that culture changes brains. Whatever children are learning, as these nerve cells are getting input, they are sending out dendritic branches.

"As long as stimulus goes to a certain area, you get more branching. If you reduce the stimuli, the branching stops. The cortex, the thinking part of the brain, is changing all the time. This is true in the brains of cats, dogs, rats and man."

Dr. Diamond has written two wonderful books on this subject. *Enriching Heredity*, is the more scholarly; *Magic Trees of the Mind*, is more of a mass-market book. The latter is wonderful and really worth reading to get a layman's understanding of her research.

The Bottom Line

The bottom line is that environmental stimulation makes and sustains connections in the brain. Connections grow stronger though repetition. The connections that are not used die off. They are deleted in a pruning period before birth and again later on, at several intervals. When we understand this and we understand more about the specific sensitive periods, we see that we are on the verge of understanding a whole new level of the science of life that both Dr. Montessori and Gardner talk about.

Myelinatization

An interesting aspect of how repeated experience works in the brain is myelinization. This process of coating the axons and connections in the brain with a protein that acts like insulation. Myelinization allows electrical impulses to travel through the brain more efficiently.

When pruning occurs, the myelinized connections are protected and become impervious to all the chemicals that break down the neurons and the neuron connections. The non-connected cells dissolve away. Dr. Joseph Chilton Pearce has written about this chemical process in *Evolution's End. (Pearce, 1993)*

Sensitive Periods

Now I want to look more closely at the sensitive periods. To me, the sensitive periods are the most exciting part of this entire story. In the early nineteen hundreds, Dr. Montessori observed, understood what she saw and wrote extensively about it. She explained that children pass through periods of intense fascination and interest with certain specific experiences in their environment and with certain movements that correspond to inner developmental needs.

Children pass through periods of intense fascination and interest with certain specific experiences in their environment and with certain movements that correspond to inner develop mental needs.

We now understand that these are neurologically based. The sensitive periods provide a timetable for the neurological development that takes place in the brain. According to author, Jane Healy, some of the most eye-opening research in neuroplasticity shows that there are critical, sensitive or optimal periods for certain types of mental development. *(Healy, 1990)*

Dropped Stitches

We know through Montessori's teaching of dropped stitches that if some development in the external environment is not present, the inner process just doesn't happen. There is no "put on the brakes and let it happen six months later when you can provide the experience." Each specific period comes and goes. You must be on target with the stimulus in the environment that corresponds with the inner developmental need.

Senitive Period for Binocular Vision

I want to give you two examples that occur in the area of vision. Some children are born with one eye that wanders. This phenomenon is called amblyopia. Basically, what happens is that the two eyes do not focus together so these children lack binocular vision.

There is a sensitive period for the process of getting the two eyes to focus together. Treatment for this defect involves putting a patch over the good eye, forcing the bad eye to see. If this is not done soon enough, by age five the ability to focus the eyes together does not happen. Neurologically, the bad eye shuts down.

This is what happened to me. I literally do not see out of my left eye. There is nothing organically wrong with my eye, but I missed the sensitive period for getting my eyes to focus together.

Sensitive Period for Vision Itself

There is another very interesting set of research experiments done on the neurons devoted to vision itself—just being able to see. This occurs between two and four months, which is also when Dr. Montessori told us that babies begin to watch our mouth. This

continued to page 12

LEADING THE PACK

continued from page 11

period peaks around eight months. About two months of age, babies really start to notice what is going on around them. By eight months, each visual neuron has made connections with about fifteen thousand other neurons. So, you want to make sure that babies see lots of things in those early months.

Blocked Vision Experiements

But what if something prevents the child from seeing, what if something blocks vision? In the 1970's, two scientists from Rockefeller University, Dr. David Hubel and Dr. Torsten Wiesel completed research that won them the Nobel Prize.

Using some newborn kittens, they sewed the eyelids of one eye shut on several kittens for several weeks. When they opened the eyes again, the kittens were blind in that eye. The sensitive period for visual stimulation had come and gone without external stimulation. The neurons from the right eye that was blocked migrated to the left eye. The vision in the left eye was actually enhanced and was better than normal.

This result is astounding. This was the first hard scientific data to show that, yes, there are sensitive periods and if you miss them, some developmental process is not going to happen correctly.

This holds true with human babies as well. Periodically, children are born with cataracts. For a long time, doctors felt that it would be too traumatic to operate on a newborn baby. They decided to wait until the child was about two years old. Because they waited, the babies were not able to see properly. They became partially blind for life because the sensitive period of sight came and went.

Critical Periods and Sensitive Periods

It is important to realize that science now differentiates between true *critical periods of development*, where absence of stimulus results in a complete failure of a function to develop and *sensitive periods*. In sensitive periods, as Montessori accurately described them, learning may be easier and quicker, but failure to provide stimulus is not so devastating.

Time and space to explore and play together is an important part of the sense of security building community.

Think about what it would be like if we really understood all of the critical periods and sensitive periods—the physical, social, emotional, mental, and perhaps the spiritual periods—and geared experience around them. This is the science of life.

The Science of Life and the Sensitive Periods

Harvard University's Howard Gardner, the author of *Frames of Mind, Multiple Intelligences* and many other wonderful books, made a wonderful comment that reminded me so much of Maria Montessori. "A comprehensive science of life must account for the nature as well as the variety of human intellectual competencies." *(Gardner, 1983)*

In the early 1900's, Dr. Montessori spoke of the science of life. And here we have Gardner, at the end of the 1900's, saying exactly the same thing.

I want to present more research on the sensitive periods. We have had a toddler nursery for about twenty years and in the process of working with the toddlers, we observed a certain behavior. We began to think that it was a sensitive period for getting involved in a social group.

We found that many times, toddlers will just start making noises. The other children will look at them and this behavior becomes the invitation to enter the group. I think there is something going on with the way one integrates into a group that has to do with making noises.

I don't know if this behavior qualifies as a sensitive period, but it is something that I'd like to research. I'd be interested to know if anyone else has seen this.

Mathematics

There are sensitive periods for mathematics. This is great. The sensitive period for establishing the patterns and the mathematical mind is from birth to four—really early. Expose toddlers to simple math. Math is a language. Count with children. The more you say things like, "Let's cut the apple in half. You get half, I get half," the more you are creating the recognition of the language of math.

Mario Montessori one time asked, ""What if we did to children with language what do to them with math? What if we said, 'Oh, this is too hard. Let's wait until they are five or six.' What if we waited until they were five or six to talk to them? We would have

a lot of people who couldn't talk."

In the twenty-seven years of experience in our school, we have seen over and over again that the more children experience math concepts at early ages, the more adept they become.

Spatial intelligence, geometry and number sense begin to develop early.

John Chattin-McNicols, in his book, *The Montessori Controversy*, cites the research that children who have had as little as one year of Montessori math in preschool do better than their peers at age fifteen. Clarity of concept, and I think also absolute confidence that "I can do this. This is cool. I like this!" creates the mindset that "I can do math." *(Chattin-McNicole, 1992)*

The set of courses leading to advanced math and the high tech jobs that utilize higher math is often called the math pipeline. Children, especially girls, fall out of the math pipeline by eighth grade.

So—let's incorporate this awareness that the sensitive period for understanding math starts very early, and give the children we serve the opportunity to pursue their dreams.

Sensitive Periods for Music

Music is another area where we have some very solid information about sensitive periods. Interestingly enough, the neurological circuits for music are almost identical to the neurological circuits for math. The same parts of the brain are affected. If you think about it, when you look at musical notation, the patterns are all mathematical. Unless you are a musician who knows how to write music and understands all that, you wouldn't even think about it. But music is very precisely mathematical.

Music and Spatial Reasoning

According to the pioneer researchers in this field, Frances Rauscher and

continued to page 14

The Montessori Teacher Education Center of Northern California wishes to inform subscribers that MACTE accreditation is not pending at this time. Please disregard previous references to such.

Montessori Teacher Education Center of Northern California

INFANT TODDLER TRAINING

- Academic Year & Summer Course Formats
- AMS Trained Staff
- Small Class Size
- On-site Environments

"Unless we adults are enlightened as to the way the child's mind develops, we are likely to become the greatest obstacle to his progress." Maria Montessori

Phone: 925-455-8021

Address: 460 North Livermore Avenue
Livermore, CA 94550

Website: www.valleymontessorischool.com

Patricia Chambers, *Director of Training*

BEST COPY AVAILABLE

LEADING THE PACK

continued from page 13

Gordon Shaw, at UC Irvine, children exposed to classical music do dramatically better in spatial reasoning. Even as adults, if we were to sit here and play Mozart for fifteen minutes in preparation for a spatial reasoning test, for about twenty minutes you would score sky high but then your score would drop off.

Stop to think about it. If there is a way to increase spatial reasoning, what about all the other forms of intelligence? Maybe there is music that would stimulate other areas of our brain. This is an area open for much more research.

But what really matters to me is not the fact that you can get your scores to go sky high for twenty minutes. It has been shown that a group of three-year-olds, after taking singing and basic keyboarding in a group for eight months, scored eighty per cent higher than their peers on a spatial reasoning test. That is a pretty substantial result.

Help young children develop perfect pitch by playing a note and saying its name.

The sensitive periods for learning music are primarily three to seven, a period exactly in the age range of our children. Children exposed to music before the age of seven, develop a part of the brain called the planum temporale, which grows physically larger.

Developing Perfect Pitch

Researchers have also done some studies about perfect pitch. They actually polled career musicians, composers, conductors, musicians in chamber orchestras, and so forth. Only those people who started studying music before the age of six had perfect pitch. Perfect pitch can be developed by anybody if music is presented from three to seven. So, haul out the bells if you are not using them.

My teacher and mentor, Dr. Elizabeth Caspari, was a musician for many years before she became a Montessorian. She said that many times she has visited Montessori schools where she saw the bells, but they were silent. When she remarked to the teacher that she did not hear the bells, the teachers often told her that the children weren't ready for them. She responded, "I'm sorry, but it is the teacher who are not ready for them."

Corresponding Changes in the Brain

Researchers in Germany discovered that children who played string instruments have substantially larger developed areas of the cortex that correspond to the fingers that they use when playing. What is really interesting about this is that it doesn't matter if the child practices five minutes or an hour a day. What does matter is that the child started young—between three and seven. This is the time to let the brain grow with music.

There is a book called *The Mozart Effect*, by Don Campbell, that I found very interesting. He recounts much of the research in the area of music. They are actually using music in many hospitals. They can cut down on the level of anesthesia needed by a fairly substantial percentage because there is a process called **entrainment.** *(Campbell, 1997)*

When Baroque music or some Chinese music, among others, is played, the heart and the breathing start to synchronize with the music. This entrainment also creates a lovely level of calm and peace in the classroom. The logo movement of Baroque music is sixty beats per second, approximately the same as the rhythm of the human heart. It is a nice addition to the classroom, at least some of the time.

Sensitive Periods for Language

Now, I want to talk about language. There are many sensitive periods for language-the reproduction of sounds, the development of syntax, vocabulary, phonemic awareness, grammar, writing and reading. Each of these has a sensitive period. Dr Montessori has taught us a lot about this, but there is even more to learn.

Starting in the Womb

Language development apparently starts in the womb. Studies have shown that babies who are talked to in utero tend to become more highly verbal than children who are not talked to.

We know that babies can hear in the womb. Dr. Anthony De Casper, of the University of North Carolina, fixed up some soft headsets. He asked mothers, before their child's birth, to read the baby the same story everyday for the last two months of the pregnancy. Then after the child was born, he placed the headset on the baby. He replayed two recorded stories, the one that the mother had been reading and another story that the mother had recorded, but had never read to the unborn child.

Beautiful books in a comfy library area encourage literacy activities.

The recording experiment was somehow set up so that if the baby sucks at one rate, he would get one story and if he sucks at a different rate, he would get the other story. Each of the babies studied always sucked at the rate that got them the story that the mother had been reading to them while they were in utero. *(Klaus and Klaus, 1991)*

Moving with Mother's Voice

There is a wonderful book, *The Amazing Newborn*, by Marshall and Phyllis Klaus that describes many of the things that the baby can do before birth. One of the things they present is that babies start moving in utero to the exact rhythm of their mother's voice. And if you watch the baby afterward, their little spontaneous movements, they move in synchronization to their mother's voice. Of course, babies born to deaf, mute mothers do not display this behavior. They do not learn to talk very well until they are around speaking adults.

Acquisition of Oral Language

Another sensitive period is for the acquisition of oral language. This is one of the proven critical periods. If a child does not acquire any language by the age of ten, he will never acquire the ability to speak meaningfully.

I watched a program on Nova about a girl found in Los Angeles in the 70's. Her father locked her in a little dark room strapped to a potty-chair. When she was found, her father shot himself. The mother was indicted for child abuse and was later acquitted. The child was taken to the children's hospital in Los Angeles for a number of years to try to help her.

Someone worked with her intensively on language development up to the point where she could say words.You could hardly understand them because her ability to articulate was so poor. But she could not make the leap into syntactically correct sentences. She could not formulate a sentence.

Just as with the Wild Child of Aveyron that Montessori talked about, there was dramatic improvement up to a point and then it just wouldn't go any further. It is really a tragic story because the people who were caring for her lost their funding. The girl then went from foster home to foster home. She is still alive and is somewhere in her thirties now, but she has never progressed past that initial point of language development.

Developing a Phonological Sound Map

The ability to acquire language begins with the development of a phonological sound map in the brain. This occurs in the first month of life. Gradually, the child will lose the ability to accurately hear and process the speech sounds of languages other then the one he hears. So, we might think about hiring multi-lingual people in infant centers and playing tapes so babies can hear the sounds of other languages that can be imprinted into the neurological map.

If the child has only heard the sounds of one language that is what he will speak with ease. Dr. Harry Chugani's comment on this early language acquisition is, "Who is the idiot who decreed that learning a foreign language should not begin until junior high school?"

Dr. Montessori had it right when she recommended that children should be exposed to at least two or three languages and they should have them right from the beginning.

Once the perceptual map is complete, the more words the child hears, especially in the second year—which speaks dramatically to the toddler teachers and the parents of America—that's when the vocabulary just blossoms. The more words a child hears, the more he or she will be able to say and the more words they will be able to recognize.

Learning Syntax

Tests with children who are deaf show that there is a neurological sensitive period for learning syntax—the way we structure our sentences—as well. The speech that deaf children need to hear can be signed to them. Isn't that amazing. It shows how flexible the human brain is.

If you start to sign with the child before six or seven, the deaf child has the ability to develop perfect syntax. If you wait until after seven, its too late.

The Importance of Communication

So how much conversation do young children need? How many words do they need to hear? UCLA's Dr. Arnold Schiebel wrote, "Without being melodramatic, I think it would be very important to tell parents that they are participating with the physical development of their youngsters brains to the exact degree that they communicate with them and interact with them.

Language interaction is actually building tissue in the brain. It's also building futures. The language centers of the brain are simply unable to attain full maturity without ample stimulation."

This helps to explain the developmental language delay that we see in children from certain environments. I am at a loss to explain

continued to page 16

LEADING THE PACK

continued from page 15

exactly why, but the research is definitely solid on the fact that very low-income poverty-level people do not talk to their babies. They just don't do it. They let the younger children help take care of them and they don't talk to the babies. There is a strong tendency to give orders rather than discuss.

There is a wonderful book I want to recommend, by Todd Risley and Betty Hart, *Meaningful Differences*. If you haven't read it, you should. The authors report extensively about language patterns. The more you talk to children, the more elaborate the sentence structure you use, the more language development takes place.

In the first three years of life, the child from the low-income family hears a certain average number of words, the child from the blue collar family hears double that and the child from the college-educated family hears many, many times more. There is a huge gap in the difference and each year the gap gets wider and wider.

When you think about what it takes to get into college, to get a job, the required vocabulary, the SATs; all this is very strongly linked to language skills. It is very, very important for people to talk to their babies.

Children from high socio-economic and college educated families come into first grade with a more extensive vocabulary than children from low-income parents. Isn't that amazing!

We need to get information out to the public. We need to have some kind of TV show where we tell parents to talk to their babies, work with them using whatever there is in the house. Talk, play with pots and pans. Just do it.

This is a social issue. We are losing the potential of millions of our children in this country because parents don't know how to interact with them.

Interaction is Mandatory

There is yet another associated issue that relates to parents who out of immaturity or illness, or substance abuse, fail to interact at all, or interact with harshness with their babies. The results are disastrous. A very important book, *Ghosts from the Nursery*, by Robin Karr-Morse and Meredith S. Wiley explores these problems in great detail. If you work with at-risk children, this is mandatory reading. *(Karr-Morse, 1997)*

I also think we have to re-look at the way we give lessons in our classrooms. Dr. Montessori always told us to give our lessons silently, because the child will look at your mouth instead of your hands if you speak.

My observation is that this is somewhat age related. But I have come to realize that, because some children are so highly verbal, if you don't talk to them a little bit about what you are doing, you lose them. I am definitely of the mind that you first want to look at the learning style of the child. It's not a dogma that you don't speak when you are giving a lesson. How do you get this child's attention, how are you going to work with him or her best? At least think about it.

It is very important that we structure our day in our Montessori classrooms to include the circle time. This provides social interaction, talking and the opportunity to gain poise that comes from sharing in front of other children.

Developing Higher Reasoning Ability

Alexander Luria, another Russian who has been very influential in psychology, insists that language development is essential to the physical development of the brain's higher reasoning center.

He explains how it works. When the child names something, for example, "This is a steam engine," the child begins to understand that steam plays a role and that the engine moves.

In mastering words and using them, says Luria, "The child analyzes and synthesizes the phenomena of the external world using not only his experience, but also the experience of mankind." So, by words and naming things, we are giving the child the world.

A large world map makes a wonderful wall covering and heightens interest.

Naming the Child's Experience

When a child is given a name for an event, a name for an object that he is handling or working with, what is happening? He has multisensory input. For example, with the sandpaper letters, he sees it, he hears the sound, and he touches it. When you give the child the name of an object that he is holding, all this causes the connection of neurons in the brain.

The more the child has these experiences, the more connections are made. This is the stuff of intelligence. The name alone, after he has had the experience of touching and feeling it, will call up the experience. He can see it in his mind's eye.

Association of Emotion

Names also contain within them the emotion of the first experience with the name. When the child explores and brings home, let's say, a rock or some leaves, how does the mother respond? Do we encourage the child's exploration? Many parents are likely to say, "No, no! That is dirty!"

I want to share a story that will probably ring a bell with many of you from Dr. Montessori's Secret of Childhood.

"I once saw a child about two years old put a pair of dirty shoes on a white bedspread. Impulsively and without much thought, I took the shoes and put them in a corner of the room and said, "They're dirty." I then brushed the bedspread where they had been placed with my hand. After this incident, the little fellow whenever he saw a pair of shoes, ran up to them and said, "They're dirty!" Then would run over to the bed and brush it." Montessori, 1966)

So Montessori went through the same trials and tribulations that we go through!

I have to share another very similar story. We had a nut-sorting lesson. It was after Christmas vacation when we came back to school. I was demonstrating to a little boy that the walnuts go here, the almonds go there and the Brazil nuts go here. One of the walnuts was blackened and was starting to rot, so I got up and threw it away. After that every time he took the nut sorting activity, the little boy threw away one of the walnuts. The children do not differentiate. They see you do something and they have it nailed.

Learning from Quality Adult Conversation

Dr. Catherine Snow, of Harvard, has studied aspects of family life that are most closely linked to language development and school success. She's found that the quality of conversation that adults have with children is one of the most important factors. Parents, and teachers, who take the time to discuss issues, think over various possibilities of how to handle a situation to help children become better thinkers.

I love the idea of just planning a menu with a child at home or in your classroom, planning an activity or field trip with the children. At home, for example, decide that "We want to have spaghetti and meatballs for dinner. Let's see. What do we need? We need to get spaghetti. We need sauce and we need hamburger for the meatballs. What else shall we have? Shall we have garlic bread or a salad?" Then think through what else we need. Then look in the refrigeration to see what you have and go shopping to buy what else you need. You plan it, you gather it, you prepare it and then you eat it.

Processing Cause and Effect

Dr. Martha Deckla, at Johns Hopkins University at the Kennedy Center for Neurological Delay, has seen in the last ten years a huge increase of children with all kinds of problems. Many of these children come from families with incomes of three hundred thousand dollars or more with both parents working in law offices. They come home and put the bag from McDonalds on the counter. There is no processing of cause and effect.

Think about what the experience of planning a menu, getting and doing all steps of its preparation teaches a child about cause and effect—how to think, how to process, how to plan.

These are the executive functions of the prefrontal lobes of the brain. This is a very important function that many of America's children are missing because things are just put in front of them in day care and at home.

We have to provide these experiences in our schools and try to elicit conversations that are meaningful and that track the entire process. We want to help children organize their thoughts, think through problems and express their needs. How many of you have told a child to "use words" when a child was getting angry? "Tell us about the problem." "Let's see if there is another way to handle this."

We all do these things, but we can become more conscious of what our communication is doing to the brain. Research tells us that habits of the mind become structures of the brain.

Inner Speech and Self Control

Another aspect of talking through your problems is that it helps to develop higher level thinking skills—and it helps you develop self-control. Inner speech is basically the way we talk to ourselves. Young children do this out loud. We do it inside of our heads.

A group of toddlers had a little cobbler bench. They were shown how to hit the pegs. The children who were taught to say "One, one," each time they hit the peg, had far better success that those who didn't say anything.

continued to page 18

BEST COPY AVAILABLE

LEADING THE PACK

continued from page 17

Children from the ages of three to seven in another study were placed in a room with attractive toys and food. They were told that the longer that they could wait before they touched anything, the more they would get. The researchers outside behind the one-way mirrors watched. They discovered that the children who could say, "No, Susie, don't,"—who talked to themselves—had better control compared to the children who didn't talk out loud. The other thing that they found was that ten years later, those same children were cognitively and socially ahead of their peers. There is something very powerful about inner speech!

An Aid to Memory

Children who use inner speech can remember information and events better as well. As adults we might unconsciously say to ourselves, "Okay, I've got to get to Joe's house by six. That means I have to stop by the library by four, the grocery store by five..." You talk it through in your head, sometimes internally and sometimes you mutter it out loud. This is the basic process. (Vygotsky, 1986)

Lev Vygotsky, author of *Thought and Language*, says that inner speech develops as the child learns to use language first out loud and then internally. If there is too much loud, demanding stimuli in the environment, children don't learn to take the speech internally.

A Montessori environment that is calm and well run is perfect for helping a child develop inner speech, even as he develops the ability to think and control his own speech.

The Acquisition of Reading and Writing Skills

Sensitive periods for the acquisition of reading and writing skills follow timelines as well. The sensitive period for writing is about age three and a half.

We have done substantial initial research on phonemic awareness. We are tending to think there is a sensitive period for awareness of sounds that begins about two and a half to four and a half.

Rhyming begins to appear about the second month of the fourth year and if it doesn't, you need to start doing some rhyming activities.

Reading begins between three and five. Grammar peaks between six and seven.

Sensitive Periods and Activity

I want to say just one other thing. This is really an affirmation of involvement with the materials. When you learn something because an adult tells you something, you are relying on an external authority. When you learn something because you did something yourself and you know it yourself, you know it more deeply. You rely on yourself. What is the difference in the psychology of the two kinds of learning? Which is helping the child learn to rely on his inner teacher?

The Importance of Interaction

In terms of the importance of activity with materials and auto-education, I want to tell you about the work of Dr. Jane Holmes Bernstein, of Boston's Children Hospital. She created a sphere with vertical lines painted black and white inside the sphere. In the middle of this sphere, she placed a teeter-totter-like affair, which turned. At both ends of the teeter-totter were little baskets. She put little kittens in each basket, facing outward so all the kittens saw were the black and white lines. One kitten was completely enclosed in the basket. The other kitten had its paws out, touching the bottom of the sphere and by using his paw movement, that kitten gave them both a ride around.

The kitten that did not interact with the environment was blind to the black and white vertical lines when it came out of that environment. He would bump into the edges of the table. This is a very powerful piece of research that shows that you have to interact. It's not enough just to see things. It's not enough just to hear a tape. You have to interact. Dr Bernstein explains, "Only the kitten who had his feet on the floor, knowing where he was going, aware of his position on the floor relative to the lines, developed those connections. Experience shapes the brain, but you have to interact with it."

Young children start paying attention to sounds with a basket of objects that all start with the same sound.

Moving Children Forward

Dr. Montessori tells us that the art of good teaching is not just preparing the environment. It is not just presenting the materials in order. Rather, it is to know exactly what material to present, when to capture

that child's interest and when he or she is just ready to take the leap into the next piece of material.

Vygotsky wrote about the **ZPD (zone of proximal development)**, the zone the child has to move through to move from his current level to the next higher level. I read a lecture that Mario Montessori gave in London with his mother when he described just exactly that point. We have all observed that if an activity is too easy, it's boring. If it is too hard, if it is too close to the top of that zone, what happens? Shut down. Overwhelm. The child doesn't want to try. So, we need to work through that zone very carefully with the child.

Scaffolding, Mediated Learning and The Three Period Lesson

Vygotsky describes something he calls **scaffolding**. We adults by our assistance, by showing the child how to think, how to handle the new material, can take him step-by-step through that zone. What does that sound like to you? The three-period lesson! Montessori was right on the money with the three-period lesson.

What do we do in the three period lesson? First, we demonstrate. In Vygotsky's terms, this is called **mediated learning.** In the first period, we mediate for the child what he needs to do and where he needs to go. Then what do we do? In the second period, we allow the child to take his turn. By the third period, he is doing it on his own. We are effectively scaffolding the child, following exactly the directions of this prominent psychologist. And, we are making the experience of learning as free from stress as possible.

Help Me Do It By Myself

We also have to be sure that we are not doing too much for the child. I am sure that many of you are living and breathing this truth everyday. Help me do it by myself. Whenever we do something for the child that he can do for himself, we are presenting an obstacle to development. And guess what—that obstacle is us. We have to learn how to get out of the way.

Having been a mother myself, I often think of this. With a newborn, you have to do everything, absolutely everything, for that baby. As the months go by, you have to observe. That's one of Montessori's cardinal principles. Look at that little arm. It's going into the arm of the shirt by itself. You work with the child and back off. Instead of lifting the child's arm and shoving it into the shirt, you let the child do it. At a certain point, the child starts to put on socks. You let the child do it. Little, by little, by little, we have to back off.

As teachers, we sometimes get into a rut. This is what we do. This is how we do it. But we have to continue to observe. And we have to back off as much as we can.

Steps to the sink make hand washing and water play an independent activity.

Concentration and Normalization

Another researcher, Dr. Mikhail Csikszentmihalyi at the University of Chicago, wrote a wonderful book call *Flow, the Psychology of Optimal Experience.* When you read that book, you will feel as if you are reading Dr Montessori. He describes exactly the concentration that is one of the high points of our work. When we see a child who is concentrating, we know that child is on the road to normalization. We know it will enable new levels of being to consolidate.

We see this amazing concent ration when we are fortunate enough to achieve what I call the great match— when we have given a child a piece of material that corresponds to his inner development. There is a total magnetism. He is locked to the material.

Csikszentmihalyi suggests that this kind of concentration is among the most sublime of human experiences. It is when we forget ourselves. We just lock in. There are all kinds of internal developments going on. And he is talking about what concentration does for adults. But we know that these experiences of concentration are where the real, solid neurological, psychological, social, emotional and cognitive development is going on for young children. *(Csikszentmihalyi, 1990)*

He describes this state of flow as something that can happen many different ways through many different

continued to page 20

BEST COPY AVAILABLE

LEADING THE PACK

continued from page 19

kinds of experiences. In our classrooms, we see this amazing concentration when we are fortunate enough to achieve what I call **the great match**— when we have given a child a piece of material that corresponds to his inner development. There is a total magnetism. He is locked to the material.

Isn't it also like that for us when we are doing the work that we are just totally suited for? What if our culture made it a priority to help people find their true work? This is what, I believe, the science of the future will be all about—the correspondence of who we are with what we do. We help children immeasurably when we get them in touch with their inner teacher so that they will have the momentum and the strength within their being to recognize their inner self and what they really want to do. I have always thought that one of the greatest gifts that a Montessori education gives children is the encounter with their inner teacher.

I want to share this passage with you from Dr. Montessori's *The Formation of Man* (pp. 18-22) that brings us back to the ideas and ideals of the science of life.

"Either education contributes to a movement of universal liberation by showing the way to defend and raise humanity or it becomes like one of those organs which have shriveled up by not being used during the evolution of the organism.... The question is not to deliver man from some bonds but to reconstruct. Reconstruction requires the elaboration of a science of the human spirit. It is a patient work, an endeavor based on research to which thousands of people (that includes us) dedicated to this aim must contribute.

"Whoever works for this must be actuated by a great ideal, much greater than those political issues, which concern only the material life of this or that group of people oppressed by injustice or misery.

This ideal is universal in scope. It aims at the deliverance of the whole of humanity. Much patient work, I repeat, is needed along this road towards the valorization of mankind.

"Now, lest we think that we have to develop a perfect understanding before we begin," Montessori continues, "it is not necessary that the whole work of research be accomplished. It is enough that the ideal be understood and that the work be taken in hand.... To help life, this is the first and fundamental principle.... Our first teacher, therefore, will be the child himself, or rather the vital urge of cosmic law within the child that leads him unconsciously, not what we call the child's will, but that mysterious will that directs his formation. This must be our guide.

"I may affirm that the revelations of the child are not so difficult to obtain. The real difficulty lies in the adult's prejudices concerning the child. It lies in the total lack of understanding and the veil which the arbitrary form of education based only on human reasoning and still more on the unconscious egoism of man and his pride as a dominator have been weaving so that the wise values of nature are hidden.

"Our contribution, however small and incomplete, however insignificant in the opinion of those working in the field of scientific psychology, will serve precisely to illustrate the enormous obstacle of prejudice which are capable of canceling and destroying the contributions of our isolated experience."

I think that the obstacle of prejudice is important to keep in mind because we saw it in my opening words about Kilpatrick's attack on Montessori's work. I didn't tell you what happened after Kilpatrick issued his pamphlet. Every Montessori school in the United States was closed. And schools were not opened again until the late fifties. We have to be very aware that there are forces that would denigrate and deny everything we are doing because we are bringing forth the human spirit, not just the mind and the heart.

When I first took my AMI training in 1971, our trainer told us something that has always stuck in my mind. She told us that Montessori schools existed in Germany, Italy and Russia prior to World War II. After the totalitarian rulers of Hitler, Mussolini and Lenin took charge, they were all closed down. The kind of person who comes out of a Montessori-based education is not amenable to tyranny and the tyrants knew it.

Concluding Thoughts

The best research tells us that we typically use about four to twenty per cent of our brains. Have you ever stopped to think what we might be like if we used ninety or one hundred per cent of our brains, what kind of intuitions, what kind of clarity of mind, what kind of coordination between our brains, our hearts and our hands we might have? It is staggering to contemplate. Unfortunately, at our current state of knowledge, we do not know how to tap the inaccessible potential of the brain.

This information about the brain is important for parents as well as teachers, for policy makers and for companies who employ parents. We are going to get to the point where we are talking about the sensitive periods and making decisions about child care based on a clearer understanding of them. We all understand what Montessori said about dropped stitches. If you miss a sensitive period, it doesn't come back. I like to call this **the neurological imperative.** We, as a civilization have to learn this.

I always chuckle when I think of childbirth classes. While they are great, the mother and father go through months of classes to prepare to give birth to a baby and it's over in about eight to fifteen hours. Then when the baby is here, who gives them any training? We need to share this understanding about how the brain works so parents, grandparents,

nannies-everyone who cares for children has the advantage of this knowledge.

Just Enough Stimulation

We have said that environmental stimulation is very important for children. As you know, however, there can easily be too much. And, of course, that level is different for each child. The only way to discern that level is through your loving observation.

Dr. Arnold Schiebel, at the Brain Research Institute at UCLA, makes the point that specific hormones are released in the brain when we are under stress. Those hormones tend to break down neuron connections. You might have a beautifully prepared environment with lots of enrichment for children, but if the children feel pressured to achieve, the enriching results you hope for will not be forthcoming. A word to the wise is sufficient.

The brain is a marvelous thing. Its complexity and its structure determine how we think how we feel and how we move. With what we now know, we can do two tremendously important things. As we spread the word to our peers and to the parents of the children we care for, we can protect children from both the effects of inadequate stimulation and too much stimulation. We can also assist children to reach their highest potentials through a balanced program.

But we never want to forget the simplicity of it all. Loving human interaction is at the root of all human neurological development.

I leave you with one of the most wondrous lines in literature—from Little Lord Fauntleroy, by Francis Hodgkin Burnett. In it, she describes a sunny, always sweet and cheerful little boy. This is what she says about him.

"It was really a very simple thing after all. It was only that he had lived near a kind and gentle heart and had been taught to think kind and gentle thoughts always and to care for others. It was a very little thing perhaps but it is the best thing of all."

References:

1. Begley, Sharon, *"Gray Matters"*, Newsweek, 3/27/95
2. Begley, Sharon, *"Your Child's Brain*, Newsweek, 2/19/96
3. Bodrova, Elena & Leong, Deborah, *Tools of the Mind: The Vygotskian Approach to Early Childhood*, Prentice-Hall, Englewood Cliffs, NJ., USA, 1996
4. Caine, Geoffery, Caine, Renata N. and Crowell, Sam, *Mindshifts, a Brain-Based Process for Reconstructing Schools and Renewing Education*. Zephyr Press, 1998.
5. Campbell, Don, *The Mozart Effect*, Avon Books, New York, 1997
6. Chattin-McNichols, John, *The Montessori Controversy*, Delmar Publishers, Albany, New York, 1992
7. Csikszentmihalyi, Mihaly, *Flow: The*

continued to page 22

San Francisco Bay Area Montessori Teacher Education Center

Five Week Summer
Intensive Year-Round Schedule
210 Academic Hours
540 Practicum Hours
Complete Infant and Toddler Manuals

American Montessori Society Affiliate
MACTE Accredited

Undergraduate and Graduate credit available
$2,000 inclusive of Registration and Tuition

16492 Foothill Blvd
San Leandro, CA
94578-2107
Phone: 510.278.1115
www.MontessoriTEC-SF.com

LEADING THE PACK

continued from page 21

Psychology of Optimal Experience, Harper Collins, New York, 1990

8. Diamond, Marion, *Magic Trees of the Mind*, Touchstone Books, 1997
9. Gardner, Howard, *Frames of Mind*, Harper Collins, New York, 1983
10. Goleman, Daniel, *Emotional Intelligence*, Bantam Books, New York, 1995
11. Hart, B. & Risley, T. *Meaningful Differences*,
12. Healy, Jane, *Endangered Minds*, Touchstone Books, New York, 1990
13. Hopkins, Kevin, "*Fighting for Our Future*", Business Week, 11/94
14. Karr-Morse, R. & Wiley, S. *Ghosts from the Nursery*, Atlantic Monthly Press, New York, 1997
15. Kotulak, Ronald, *Inside the Brain*, Andrews & McMeel, Kansas City, Missouri, USA, 1996
16. Kotulak, Ronald, "*Scientists Unraveling the Mysteries of the Brain*", Chicago Tribune Special Reprint from 9/18-21/94
17. Klaus, Marshall & Klaus, Phyllis, *The Amazing Newborn*, Addison-Wesley, New York, 1991
18. Maunz, Mary Ellen, "*Help to Life, Montessori Education for Conception through Age Three*", unpublished thesis, 1984
19. Montanaro, Silvana, *Understanding the Human Being*, Cooperativa Editrice El Ventaglio, Rome, Italy, 1987
20. Montessori, Maria, *The Absorbent Mind*, Dell Publishing, New York, 1980
21. Montessori, Maria, *The Formation of Man*, Dell Publishing, New York, 1980.
22. Montessori, Maria, *The Secret of Childhood*, Fides Publisher, Notre Dame, Indiana, USA, 1966
23. Nadia, Steve, "*Kids Brain Power*", Portland Oregonian, 12/15/93
24. Pearce, Joseph Chilton, *Evolution's End: Claiming the Potential of Our Intelligence*, Harper, 1993
25. Ramey, Craig T. & Ramey, Sharon L., "*At Risk Does Not Mean Doomed*", Civitan International Research Center, Birmingham, Alabama, USA, 1992
26. Standing, E.M., *Maria Montessori Her Life and Work*, Hollis & Carter, New York, 1957
27. "*Study Finds Music Training Imprints Circuits of the Brain*," Bozeman Daily Chronicle, 10/13/95
28. Sylwester, Robert, *A Celebration of Neurons: An Educator's Guide to the Human Brain*, ASCD, Alexandria, Virginia, USA, 1995
29. Vygotsky, Lev, *Thought and Language*, MIT Press, 1986

See Also:

Picchetti, Patricia, *Sensory Awareness, Parts 1 and 2*, Infants and Toddlers, Vol 3, Nos 2 and 3.

Moving?
Changing your name or address?

Be sure to let us know as soon as possible. We don't want you to miss a single issue of your subscription. *Send any change to:*

Infants and Toddlers
PO Box 146
Placitas, NM 87043
or call **505-291-8022**
fax **505-291-1252**

Job Opportunities

Classified ads contain a maximum of 36 characters per line including each space between words. Ads must be placed by written correspondence to

Infants and Toddlers
PO Box 146
Placitas, NM 87043

and must be accompanied by payment of $8.00 per line. This price does not include a copy of the journal. Submit by April 1 for the Spring 2001 edition.

Infants and Toddlers Subscription Form

Subscriber Information (Please Print):

Name _____

Address _____

_____

City _____ State____ Zip _____

Phone _____ Fax _____

Send this form and payment to:
Infants and Toddlers
PO Box 146
Placitas, NM 87043

Regular Subscription:

____ 1 year (4 issues) $25.00 _____

____ 2 years (8 issues) $45.00 _____

Intern Subscription:

____ 1 year (4 issues) $20.00 _____

Course: _____ Year:_____

Bulk Mail Subscription:(School Orders Only)

_____ copies x $2.50 x 4 = $ _____

Order Total $ _____

Please start with issue: Vol____ No____

Bulk Order Example (schools only): to order 10 copies:
10 copies (10 copy min) x $2.50 x 4 issues = $100.00

Form of Payment:

___ Check ___ VISA ___ MC ___ Discover

Account#_____ _____ _____ _____

Expires: _____ / _____

Cardholder (Please Print):

_____

Signature:_____

BEST COPY AVAILABLE

Montessori Education Center of the Rockies
Infant and Toddler Training

"It is we who must go at his pace."
Maria Montessori, *The Absorbent Mind*

Intensive Study
Six weeks summer training
210 academic hours, plus
1 mid-winter seminar
9 month, 400 hour internship

Highly Qualified Staff
All AMS Infant and Toddler trained
Extensive Infant and Toddler experience

Individual Attention
Small class size
Personal approach

Observation/Interaction Opportunities
Model on-site Toddler environment

Inclusive Price
Tuition includes cost of academic,
practicum and seminar phases.
No extra fees for handouts or seminars.

National Recognition
MECR is one of the oldest AMS training centers,
founded in 1978,
with a national reputation for excellence.
AMS credential awarded.
Undergraduate and graduate credit available.
MECR is an AMS affiliate and MACTE accredited.

Inspirational Setting
MECR is located in Boulder, Colorado
at the foot of the magnificent Rocky Mountains.*

*Ask about our Pacific Northwest training.

Montessori Education Center of the Rockies (303) 494-3002

3300 Redstone Road Boulder, Colorado 80303
Virginia Hennes, Director
Sue Kennedy, Infant and Toddler Coordinator

Educating with excellence since 1978

BEST COPY AVAILABLE

these Infant and Toddler TEACHER EDUCATION PROGRAMS have sponsored this issue

Center for Montessori Teacher Education/NY
785 Mamaroneck Avenue, White Plains, NY 10605
Carole Wolfe Korngold
914-948-2501 Fax 914-597-2779

MECA-Seton Teacher Training Program
5728 Virginia Street, Clarendon Hills, IL 60514
Anna P. Perry or Celma Perry
630-655-1066 Fax 630-654-0182
email: Meca 1 Seton@aol.com

Mid-America Montessori Teachers Training Institute
10730 Pacific Street, Suite 234, Omaha, NE 68114
LaVonne Plambeck, Director
402-393-1311 Fax 402-397-4958 www.montessori1.org

Montessori Education Center of the Rockies
3300 Redstone Road, Boulder, CO 80303
Virginia Hennes, Director
303-494-3002 Fax 303-494-6104

Montessori Teacher College - Sacramento
1123 D Street, Sacramento, CA 95814
Norman Lorenz, MEd
916-444-9072 Fax 916-444-7987

Montessori Teacher Education Center of Northern California
460 North Livermore Avenue, Livermore, CA 94550
Patricia Chambers or Mary Ellen Kordas
926-455-8021 www.valleymontessorischool.com

Princeton Center for Teacher Education
487 Cherry Valley Road, Princeton, NJ 08540
Ginny Cusack, Director
609-924-4594 Fax 609-924-2216

San Francisco Bay Area Montessori Teacher Education Center
16492 Foothill Boulevard, San Leandro, CA 94578-2105
Pamela Zell Rigg, PhD
510-278-1115 Fax 510-278-1577
www.MontessoriTEP-SF.com

BEST COPY AVAILABL

DOCUMENT RESUME

ED 450 907 PS 029 249

TITLE	More Promises To Keep: Sustaining Arizona's Capacity for Welfare and Health Reform (December 1, 2000).
INSTITUTION	Arizona State Univ., Tempe. Morrison Inst. for Public Policy.
SPONS AGENCY	Flinn Foundation, Phoenix, AZ.
PUB DATE	2001-00-00
NOTE	17p.; With support from St. Luke's Health Initiatives. Nelson A. Rockefeller Institute of Government, State University of New York, Albany, and Arizona State University College of Extended Education co-sponsored the meeting.
AVAILABLE FROM	Morrison Institute for Public Policy, School of Public Affairs, College of Public Programs, Arizona State University, P.O. Box 874405, Tempe, AZ 85287-4405; Tel: 480-965-4525; Fax: 480-965-9219; Web site: http://www.asu.edu/copp/morrison.
PUB TYPE	Collected Works - Proceedings (021)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	Cooperation; Program Effectiveness; Program Evaluation; *State Action; State Programs; Welfare Recipients; *Welfare Services
IDENTIFIERS	*Arizona; *Welfare Reform

ABSTRACT

This publication presents the views expressed by the major speakers at "More Promises to Keep: Sustaining Arizona's Capacity for Welfare and Health Reform," concluding a 3-year study of welfare and health reform in the state. The publication also summarizes the discussions of three special interest sessions. The speakers' op-ed-style pieces and the other articles look at the lessons and challenges of welfare reform, the new economy, unfinished business, and collaboration, in addition to specific plans in Oregon and Arizona. The main articles are: (1) "Surprises for an Observer Who Thought He Had Seen It All" (Richard P. Nathan); (2) "Arizona's Past Welfare Successes Point to the Future" (John Clayton); (3) "The Next Step in Welfare Reform Will Be the Hardest" (Gary Weeks); (4) "Former Welfare Recipients Need More Skills To Join the New Economy" (Betty Jane Narver); (5) "We Must Start Now on the Unfinished Business of Welfare and Health Reforms" (Carol Weissert); and (6) "Collaboration Works, But Only If the Players Know How To Do It" (Michael J. Rich). (EV)

Reproductions supplied by EDRS are the best that can be made
from the original document.

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED 450 907

MORE PROMISES TO KEEP:

SUSTAINING ARIZONA'S CAPACITY FOR WELFARE AND HEALTH REFORM

MORRISON INSTITUTE FOR PUBLIC POLICY

SUMMARY OF ISSUES AND IDEAS

St. Luke's Health Initiatives and the Flinn Foundation strive to make Arizona a better place to live for all of its residents. Despite our state's assets, Arizona has many issues to address, with health and poverty among the most important. Our organizations have been pleased to sponsor the state capacity research that provided the background and impetus for *More Promises to Keep: Sustaining Arizona's Capacity for Welfare and Health Reform*. St. Luke's Health Initiatives and the Flinn Foundation view the information and analysis provided in this report as a good way to stimulate discussion of health and welfare policy options and community actions.

Research and dialogue are essential steps in the process of constructive change, as is communication with the public. We urge you to consider the ideas presented here and to continue to work with us to improve the health and welfare of all Arizonans.

John W. Murphy, *Executive Director, Flinn Foundation*
Roger Hughes, *Executive Director, St. Luke's Health Initiatives*

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
L. Bierlein
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

PS 029249

PRODUCED BY MORRISON INSTITUTE FOR PUBLIC POLICY
WITH SUPPORT FROM ST. LUKE'S HEALTH INITIATIVES AND FLINN FOUNDATION

BEST COPY AVAILABLE

For further information on state capacity and the sponsoring organizations, visit:

Morrison Institute for Public Policy
asu.edu/copp/morrison

Rockefeller Institute of Government
rockinst.org

ASU College of Extended Education
asu.edu/xed/

St. Luke's Health Initiatives
slhi.org

Flinn Foundation
flinn.org

Arizona Department of Economic Security
de.state.az.us

Oregon Department of Human Services
hr.state.or.us

Morrison Institute for Public Policy, School of Public Affairs, College of Public Programs, Arizona State University
PO Box 874405, Tempe, AZ 85287-4405 | 480.965.4525 voice, 480.965.9219 fax | www.asu.edu/copp/morrison

© 2001 by the Arizona Board of Regents for and on behalf of Arizona State University and its Morrison Institute for Public Policy

More Promises to Keep:

Sustaining Arizona's Capacity for Welfare and Health Reform

More Promises to Keep: Sustaining Arizona's Capacity for Welfare and Health Reform provided a rare opportunity. The December 1, 2000 session allowed practitioners, researchers, and policy makers from throughout Arizona to discuss welfare and health reform in the state at length. New research findings in Arizona and 24 other states on the implementation of welfare and health reforms served as a backdrop for the discussion. Scholars and experts from Georgia, New York, Michigan, Oregon, and Washington enhanced the dialogue further.

More Promises to Keep concluded a three-year study of welfare and health reforms as examples of "devolution," the process of the federal government delegating responsibility for various programs to state or local governments. Morrison Institute for Public Policy and the ASU School of Public Affairs gratefully acknowledge the financial support from St. Luke's Health Initiatives and the Flinn Foundation over the life of the project. In addition, we thank the Nelson A. Rockefeller Institute of Government at the State University of New York, Albany and the Arizona State University College of Extended Education for cosponsoring the event.

This publication presents the views expressed by the major speakers at the meeting and summarizes the discussions of three Special Interest Sessions. The speakers' op-ed-style pieces and the other articles look at the lessons and challenges of welfare reform, the new economy, unfinished business, and collaboration, in addition to specific plans in Oregon and Arizona. The authors are notable and well-known public administrators and social policy scholars with insights that should shape future developments in Arizona.

Morrison Institute wants to ensure that the ideas presented here reach a broad audience. Thus, we are sending this one-of-a-kind material to editorial editors across the state and to a list of more than 300 practitioners and policy makers, in addition to posting it on Morrison Institute's web site. We hope that it will be of benefit to you and that you will share it with others.

Rob Melnick, *Director, Morrison Institute for Public Policy*

Research on State Capacity to Implement Welfare and Health Reforms

Devolution – The delegating of power or authority by a central government to local governing units

State Capacity – The ability of states to achieve the goals of public programs in an era of devolution

In 1997, the Nelson A. Rockefeller Institute of Government (State University of New York, Albany) began a national research project on state implementation of welfare and health reforms, two significant examples of devolution. The Arizona State University School of Public Affairs was asked to carry out the Arizona research, and Morrison Institute for Public Policy agreed to communicate the results and their implications to the state's policy makers and residents.

Since that time, the state capacity research has documented how welfare and health programs have changed across the country. The 25 states in the study have worked diligently and with notable creativity to make employment a welfare recipient's first priority. Sanctions for not finding work are now swift. In exchange, recipients have access to many more (and often better) services to help them move ahead. But, the states considered in the research still have a long way to go in management and information systems, standardizing services across localities, and other necessary components for lasting welfare reform.

Arizona was one of the first states to revamp its welfare and health programs, and it continues to experiment with such nontraditional approaches as the Arizona Works "privatization" pilot project. On welfare reform, the research has shown that Arizona has expanded its management capacity and taken significant steps toward serving clients in new ways. Caseloads are down, and the state's activities consistently focus on three goals: 1) increase work; 2) reduce dependency; 3) increase client accountability and program efficiency. Questions remain, however, about what happens to recipients over the long term.

The Arizona Health Care Cost Containment System (AHCCCS) is a textbook case on how to develop the management capacity needed to implement a complex public program in an era of devolution. Arizona is an innovator in managing healthcare for poor residents. However, eligibility standards for AHCCCS are more stringent than for Medicaid in other states. Many Arizonans are still left without health insurance, and the state continues to struggle to extend coverage.

A significant lesson from the research is that the capacity for reform is increasing in Arizona. More changes will be necessary, however, to realize the goals of devolution, the plans of welfare and health program administrators, and the desires of practitioners.

John Hall, *Director, Arizona Capacity Project and Professor, ASU School of Public Affairs*

More Promises to Keep:

Sustaining Arizona's Capacity for Welfare and Health Reform

ISSUES AND IDEAS AT A GLANCE

- Recent welfare and health reforms have had a positive impact. But there is a long way to go. The needs of multi-problem families still on welfare and the working poor are now "must solve" issues.

- Adequate healthcare coverage for low-wage workers and familie is welfare reform's main piece of unfinished business.

- Many public assistance recipients have gone from welfare to work. Their next moves must be from work to self-sufficiency. These moves will be tougher, especially if the economy weakens. Leaders have to determine how to help former recipients to move up the economic ladder.

- State agencies responsible for welfare programs have benefited from the flexibility and incentives in the federal legislation and made changes for the better. The next gains for both agencies and individuals could come from integrating separate services and programs.

- Government, business, and the nonprofit sector acknowledge that they can do more together than they can separately. But experience shows that collaboration will not happen without technical assistance and incentives.

Surprises for an Observer Who Thought He Had Seen It All

Richard P. Nathan, *Director, Nelson A. Rockefeller Institute of Government, State University of New York, Albany*

The Personal Responsibility and Work Opportunity Act of 1996 — better known as welfare reform — has surprised a lot of people, including me. Enacted for five years, the statute set strict requirements for work and limited how long families could receive benefits. At the same time, it gave states and localities a lot of flexibility. This 1990s-style "block grant" let states decide how to organize social service systems to help families leave welfare and become self-reliant.

The Rockefeller Institute recently completed three years of field research in 25 states (including Arizona) on the law's implementation. We learned a great deal about the ways states, municipalities, and thousands of community groups all over the country have interpreted a novel welfare bargain and operated in a new environment.

Our key finding is that the 1996 act truly has changed the signals, services, and sanctions for practitioners and recipients in many ways. In turn, this substantial shift in welfare policy has affected how all social programs work, including Medicaid, food stamps, and the Earned Income Tax Credit, in addition to cash benefits, childcare, transportation and social services.

We have documented many achievements in our research, including dramatic reductions in welfare caseloads and significant increases in employment. From my vantage point of decades of observing government and social programs, the difference between welfare programs now and in 1996 is monumental. Public sector leaders (including John Clayton at the Arizona Department of Economic Security and Gary Weeks of the Oregon Human Services Department) have made things happen that used to be simply hoped for, and they have more positive changes on the drawing board.

But as advocates, practitioners, and policy makers have noted, the work of welfare reform is not done. After years of rapidly-declining rolls, we are left with multi-problem families and the needs of the working poor. Success, thanks in large part to a strong economy, has put us toe to toe with these "must-solve" issues.

With multi-problem families, the "silos" of governmental bureaucracies make it hard — often well nigh impossible — to look across family needs and combine human services (for example, healthcare, childcare, job aid, treatment of substance abuse in some cases, food stamps, dealing with domestic violence) to make a difference. Experience has shown that integrating services to create true systems is the best approach for these families. I have seen impressive efforts to integrate services in my travels around the country, and our 25 field researchers have studied many efforts extensively.

For the working poor — that is families where the head is working and the need is to help the adults stay and move up in the labor force — the welfare reform law allows the use of a wide range of federal funds to work with the adults and the children in these families. There are especially interesting new activities going on to assist the working poor. These include doing such simple things as informing people about "safety net" benefits like childcare and changing office hours to accommodate working people to using sophisticated information technology to serve families more efficiently. Most important, they involve providing help in ways that avoid stigma and preserve dignity!

The welfare reform law expires in federal fiscal year 2002, which means that Congress probably will debate whether it should be extended, amended, or ended during the early months of 2002. Right now, there seems to be a consensus that the basic structure of the act (balancing requirements and services with providing flexible funds to states) is likely to remain in its current form. But the unmet needs of multi-problem and working poor families definitely will be front and center in the debates. In fact, they are the chief topics of conversation in many states now.

When we start to discuss reauthorization seriously, everyone will be able to draw on the capacity developed during the past half decade. I hope, and expect, that service integration and turning programs into systems will feature prominently in the next five years. Lessons learned from this latest experiment in "devolution" show that doing so is both necessary and possible.

"We have documented many achievements in our research, including dramatic reductions in welfare caseloads and significant increases in employment. From my vantage point of decades of observing government and social programs, the difference between welfare programs now and in 1996 is monumental."

"But as advocates, practitioners, and policy makers have noted, the work of welfare reform is not done."

COMPARISON SNAPSHOT

Population (2000)

U.S. 281,421,906

Welfare Caseload Reduction (1993-1999)

U.S. -55%

Per capita Income (1998)

U.S. $23,436

Sources: U.S. Census Bureau, Center for Policy Alternatives, U.S. Statistical Abstract

Arizona's Past Welfare Successes Point to the Future

John Clayton, *Director, Arizona Department of Economic Security*

Arizona has been a leader in welfare reform since the state implemented its comprehensive EMPOWER program in 1995. EMPOWER gave Arizona a head start on the reforms that states were free to implement after the federal law was approved in August 1996.

Our welfare program is helping families move toward self-sufficiency now, and Arizona continues to enhance its services. Work remains the cornerstone of EMPOWER. But, families also need a support structure that will address the barriers that prevent them from moving forward on the road to self-sufficiency. Supportive services such as childcare and transportation allow families to make transitions more easily.

Arizona has received national recognition for its program. Last year, the U.S. Department of Health and Human Services awarded Arizona $2.7 million in high performance bonus funds for helping families to retain jobs and increase their earnings. This year, our state garnered an additional $6.3 million in high performance bonus funds, and Arizona was one of just five states to receive $20 million for achieving the nation's largest decrease in out-of-wedlock births. Arizona now has an opportunity to build on our accomplishments by strengthening our existing program, improving customer service, and expanding services that will help more families become self reliant.

The future of our program is in six areas:

- Improving Collaboration and Employee Involvement
- Best Practices
- Improving Service Delivery
- Expanding Supportive Services
- Strengthening Education and Training
- Enhancing Automation

Improving Collaboration and Employee Involvement — The Department of Economic Security (DES) recognizes the importance of stakeholder involvement and collaboration with our community partners. We have taken several steps to promote collaboration, including the establishment of Local Advisory Councils to identify local issues and recommend solutions.

Best Practices — DES has established a Best Practices unit to research and identify best practices in human service programs. This information will be used to identify strategies to improve service delivery and implement innovative approaches to help individuals, families, and children to receive the services that foster self-sufficiency.

Improving Service Delivery — Arizona families seek assistance from many state government agencies. Governor Hull has developed the No Wrong Door initiative to ensure that appropriate state government services are available to all eligible Arizona children and families regardless of which state agency door they initially choose to enter the overall service delivery system.

DES is extending office hours to meet the needs of individuals who are working or have other circumstances that prevent them from visiting the office during regular business hours. We are also exploring a single point of contact for services. This would allow families to work with one individual who would determine eligibility for all benefits and manage their cases.

Expanding Supportive Services — We must continue to build on our successes in providing the critical supports such as childcare, transportation and health coverage that allow families to work. This year we will implement a substance abuse treatment program that will help families overcome these significant barriers and to find and retain employment.

Strengthening Education and Training — Work is important, but we must also recognize the importance of education and training. Obtaining the skills and education necessary to advance in today's world of work is critical if we are truly going to help families become self-sufficient. We are exploring opportunities to expand post-secondary education and vocational training.

Enhancing Automation — DES is developing automated systems that are capable of improving service delivery in the new welfare environment. The ReDESign Project is a major initiative to reengineer the business processes through technology to help staff perform eligibility and many other functions.

Arizona's welfare reform program is making a positive difference in the lives of families that are moving toward self-sufficiency. We must continue to improve and enhance our program to help more Arizonans make the transition from welfare to work.

"Work remains the cornerstone of EMPOWER. But, families also need a support structure that will address the barriers that prevent them from moving forward on the road to self-sufficiency."

"Arizona now has an opportunity to build on our accomplishments by strengthening our existing program, improving customer service, and expanding services that will help more families become self-reliant."

The future of our program is in six areas:

- **Improving Collaboration and Employee Involvement**
- **Best Practices**
- **Improving Service Delivery**
- **Expanding Supportive Services**
- **Strengthening Education and Training**
- **Enhancing Automation**

The Next Step in Welfare Reform Will Be the Hardest

Gary Weeks, *Director, Oregon Department of Human Services*

Walk into an Oregon "welfare office," and you may think you've found an employment office. You likely will observe a framed goals statement that says in part, "To help people find and keep jobs and advance to better employment."

We have radically changed the old system while improving the client-friendly nature of the process. In contrast to most states, Oregon chose not to set a five-year time limit on receiving welfare. We figure that if you work with us, you will be on the road to self-sufficiency from the start. Nor has Oregon reduced its cash grant or tightened eligibility requirements. While work is always better than welfare, we maintain this safety net for those who need it.

Since March 1994, a benchmark for declining caseloads nationally, Oregon's welfare caseload has fallen more than 60 percent. But even with hundreds of millions of dollars in savings, this isn't about pushing people off the caseload. That would only lead to costlier consequences later.

Our positive outcomes result from a major culture shift in Adult and Family Services, a division of the Oregon Human Services Department. A decade ago, our offices were geared toward determining whether people were eligible for welfare and, if they were, getting accurate checks out on time. We now measure our success on how well we help move people toward economic independence.

Granted, people coming off welfare often start near the poverty line. Yet their progress is dramatic. Welfare, cash assistance, and food stamps for an Oregon family of three totals about $9,552 annually, which means they live in extreme poverty. But if the family's breadwinner accepts a full-time job, even at Oregon's minimum wage of $6.50 an hour, annual "spendable" income rises to $17,376 from paychecks, food stamps, and an income tax credit. This helps to explain why a University of Oregon survey found 97 percent of people who left welfare for employment said they were better off. A federally-sponsored study of Oregon resulted in what the *Washington Post* called "the best welfare news in a decade."

"The new structure will better meet the multiple needs of clients, a fourth of whom receive services from three divisions. This means people already under stress must deal with the confusion of multiple caseworkers and case plans."

"In Oregon and elsewhere we can expect this integrated model, supported by that energetic attitude, to pay even bigger dividends for the people we serve."

COMPARISON SNAPSHOT

Population (2000)	
Arizona	5,130,632
Oregon	3,421,399
Welfare Caseload Reduction (1993-1999)	
Arizona	55%
Oregon	62%
Per capita Income Rank (1998)	
Arizona	35
Oregon	26

Sources: U.S. Census Bureau; Center for Policy Alternatives; U.S. Statistical Abstract

Moreover, when Oregonians leave the welfare rolls, we don't just cut them loose. They usually are entitled to food stamps, a childcare subsidy, Oregon Health Plan coverage for at least a year, and an income tax credit that works like a $1-an-hour pay raise.

Our offices have staffed resource rooms — many of which are open evenings. There, people may look up job openings, use phones, write resumes, polish computer skills and seek advice. These resources are available after clients leave welfare as well, part of our extended commitment to helping people climb the income ladder.

Now, we are preparing for an exciting new era aimed at further improving results for clients and communities. A comprehensive reorganization of the state human services department will be proposed to the 2001 Oregon Legislature. The new structure will better meet the multiple needs of clients, a fourth of whom receive services from three divisions. This means people already under stress must deal with the confusion of multiple caseworkers and case plans.

The force of tradition and discrete federal funding streams have blocked this simple concept in the past. But, the idea is attracting attention nationally. We are proud to be among the states at the forefront of making this happen.

I recently heard from a caseworker about a family in tragic circumstances involving poverty, disability, and terminal illness. Quite by chance he said, he found he was collaborating with a caseworker from another division for the first time. Problems were being solved. He concluded: "I went home feeling more positive about what I do than in my prior seven years with the agency combined."

In Oregon and elsewhere, we can expect this integrated model, supported by that energetic attitude, to pay even bigger dividends for the people we serve.

Former Welfare Recipients Need More Skills to Join the New Economy

By Betty Jane Narver, *Director, Institute for Public Policy and Management, University of Washington*

The new economy has brought prosperity, low unemployment, and unprecedented job creation. Built on technological change, the new economy stresses speed, performance, and flexibility. Those who want to prosper must be highly skilled and have the capacity to adapt constantly to new skill requirements.

The jobs being created now are generally high level or low level with little in between. High-paying ones, particularly in fast-growing high-tech industries, require people with at least two years of post-secondary education. But many states are facing serious skill gaps. They are educating and preparing too few new workers and not retooling incumbent workers fast enough to meet the demand. At the highest level — workers with a bachelor's degree or more — firms are recruiting from other states and increasingly from countries such as India and the Philippines that willingly are customizing their training systems to meet employer needs.

The jobs that traditionally paid high wages to workers with limited education or little training have virtually disappeared. In the Pacific Northwest, this has meant the loss of many good jobs in the timber and food processing industries. Since 1950 the portion of unskilled jobs has plunged from 60 percent to 15 percent of all openings, while skilled jobs, requiring high school or more but less than a B.A. degree, have climbed from 20 to 65 percent of the total.

Millions of jobs are being created at the bottom rung of the labor market. These jobs, primarily in service and retail, pay low wages and are often part time and without benefits. The country's experiment with welfare reform coincided with a sustained period of economic growth. This growth has played a major role in the remarkable rate at which women in most states have left the welfare rolls for jobs. There clearly have been dramatic successes. Women who have never worked are employed and finding real satisfaction in their ability to be independent and take care of their children.

"Those who want to prosper must be highly skilled and have the capacity to adapt constantly to new skill requirements. The jobs being created now are generally high level or low level with little in between. But, many of those going to work are entering and staying on the bottom tier of the labor market."

"To remain competitive, states must prepare young people and adults to work for those high performance firms that pay a living wage."

COMPARISON SNAPSHOT

Population (2000)

Arizona	5,130,632
Washington	5,894,121

Welfare Caseload Reduction (1993-1999)

Arizona	-55%
Washington	-43%

Per capita Income Rank (1998)

Arizona	35
Washington	10

Sources: U.S. Census Bureau, Center for Policy Alternatives, U.S. Statistical Abstract

But, many of those going to work are entering and staying on the bottom tier of the labor market. They are poorly educated — only one in three has a high school diploma or equivalent — and poorly paid. They face multiple roadblocks on their way to permanent employment. Many of the former recipients have poor mental and physical health and have not worked regularly. Many have children with disabilities who require special care. Access to childcare and transportation presents serious obstacles. For example in a study by the Urban Institute in 20 metropolitan areas, 39 percent of employers said that their jobs are not accessible by public transportation.

Under the philosophy of "work first," these women are entering the workforce without training. The pressure to fill these low-paying jobs has been so intense that employers will hire anyone. A frequent comment has been that anyone who can fog a mirror can get a job. But in the face of an economic downturn, they won't necessarily be able to keep those jobs, let alone move up to ones that pay better.

Employers have made it clear that a major factor in deciding where they will locate is the availability of an educated, well-trained workforce. To remain competitive, states must prepare young people and adults to work for those high performance firms that pay a living wage. However in the 21st century, over one-half of new workforce entrants will be women and a fourth will be non-white. If these women, people of color, non-English speakers, and people with disabilities who will form a major block of new entrants to the workforce are not prepared for good jobs, everyone will pay a high price for our lack of investment.

We Must Start Now on the Unfinished Business of Welfare and Health Reforms

By Carol Weissert, *Director, Public Policy and Administration Program, Michigan State University*

While much of the nation's attention has focused on the dramatic drop in welfare clients and spending, quiet problems have emerged in provision of health services to the working poor. Larger long-term problems loom in paying for healthcare for the elderly.

In spite of a strong economy and changes in federal law to provide health insurance for low-income children, some one out of five poor children and more than one out of three low-income adults in this country are uninsured. Arizona's numbers are among the highest in the country with nearly half of low-income adults without health insurance. Ironically, the great success of welfare reform is one of the reasons for this poor showing.

The welfare rolls are dropping dramatically — nationwide by some 49 percent between 1996 and 1999. The drop was 42 percent in Arizona. Although welfare "leavers" are guaranteed Medicaid (AHCCCS in Arizona) coverage for at least six months by federal law (and for 24 months in Arizona), substantial numbers of former recipients do not take advantage of this provision. At least half of parents lose Medicaid in the months after leaving welfare. More than one third of the children in families that leave welfare lose Medicaid.

Why does this drop-off occur — especially given the availability of transitional aid? The reasons include the stigma attached to Medicaid, difficulties with language, and the complexity of Medicaid eligibility rules and administrative procedures. Welfare workers themselves may not fully understand the requirements, making it difficult to educate their customers. Finally, in some states, Medicaid is part of the sanction package toward welfare parents who refuse to participate with transitional programs.

States can do many things to help alleviate this drop-off of Medicaid-eligible children and adults. States can provide continuous eligibility for children, pay the low-income worker's share of healthcare premiums for employer-based coverage, expand coverage to uninsured parents with incomes up to 133 percent of federal poverty level, extend CHIP coverage (the children's health insurance program) to parents, and provide timely information to staff. A number of states are making these changes already.

"While much of the nation's attention has focused on the dramatic drop in welfare clients and spending, quiet problems have emerged in provision of health services to the working poor."

"In spite of a strong economy and changes in federal law to provide health insurance for low-income children, some one out of five poor children and more than one out of three low-income adults in this country are uninsured."

COMPARISON SNAPSHOT

Population (2000)	
Arizona	5,130,632
Michigan	9,938,444
Welfare Caseload Reduction (1993-1999)	
Arizona	-55%
Michigan	-64%
Per capita Income Rank (1998)	
Arizona	35
Michigan	18

Sources: U.S. Census Bureau, Center for Policy Alternatives, U.S. Statistical Abstract

Longer-term problems indirectly related to welfare reform involve Medicaid spending for the aged and disabled. While many people think that Medicaid is primarily a program for mothers and children, this is not true on the spending side.

Nationally, families with children make up over 70 percent of Medicaid recipients. However, this group accounts for only some 25 percent of Medicaid spending. On the other hand, the elderly make up 10 percent of the recipients and 30 percent of the spending. People with disabilities are almost 20 percent of the recipients and over 40 percent of the spending. Much of the spending for the aged and disabled is for long-term care — nursing homes and home care. Spending for these services is estimated to grow by nearly 70 percent over the next 20 years. This makes sense: Over the next two decades, those of us 65 and older will increase by 50 percent, those 85 and over by 26 percent. The disabled population will grow by 42 percent. The costs of providing Medicaid services will be substantial and will be felt very soon.

Welfare reform's unfinished business is adequate healthcare coverage for the nation's near poor. Whether or not this is attended to depends in part on the more looming issues of healthcare for the growing numbers of elderly and disabled and the enormous demands they will make on the public treasury. In the next few years the bills will begin to become due. We should start planning for them now.

11

Collaboration Works, But Only if the Players Know How to Do It

By **Michael J. Rich**, *Director, Office of University-Community Partnerships, Emory University*

As the Rockefeller Institute of Government concluded in its first report on the implementation of welfare reform, "state or county-centered systems common in the AFDC era are giving way to larger, more complex coalitions of institutions that have obtained greater control over policies, administration, and the delivery of services." These "coalitions" are key to successful welfare reform and have not received the attention they deserve.

My research has revealed that a great deal of energy and resources is being devoted to local collaborative initiatives on such problems as poverty, supporting needy families, and revitalizing neighborhoods. These initiatives are rooted in several different sources, including efforts by national foundations, federal programs (such as Empowerment Zones and Enterprise Communities, School to Work, Workforce Investment Act, Healthy Start, etc.), and state and local initiatives (e.g., Georgia's Family Connection, the Local Investment Commission in Kansas City, and Florida's Urban Partnership Initiative).

Though their origins and primary purposes differ, the initiatives frequently overlap, creating opportunities and challenges for designing, administering, and financing public policies for needy families and neighborhoods. In short, these initiatives and related changes in federal programs present real opportunities for communities to create governance structures capable of mobilizing government, business, and nonprofit resources, and applying them to a community's most pressing needs.

Much has been written about the virtues of collaboration. However, empirical evidence on the difference collaboration actually makes is scant. Recently, we examined that question in Georgia, seeking to understand if and how collaboration enhances welfare reform and workforce development results. After interviews with regional coordinators in state agencies, we created a collaboration "score" for nearly all of Georgia's 159 counties and explored whether there was any relationship between the level of collaboration and local outcomes. We found that counties with higher levels of collaboration had greater reductions in welfare caseloads and higher proportions of households who left welfare for employment than did counties with lower levels of collaboration. Furthermore, these findings held when we accounted for such factors as local unemployment rates and the number of long-term recipients.

But, only about a third of Georgia counties could be considered to have high levels of collaboration. In many, there was a significant gap between state officials' collaboration rhetoric and actual conditions in counties and municipalities. The reasons given for this included lack of state oversight and direction, insufficient commitment of top-level state leaders to a collaborative welfare reform/workforce development effort, poor communication from state to regional to local to line officials, and a lack of technical assistance to build capacity for collaboration at the local and regional levels.

"While several states actively have encouraged a collaborative approach to the welfare-to-work challenge, few have actually provided the cash or technical assistance needed to make collaboration a reality."

"States must devote greater attention to monetary support and technical assistance for local collaboratives that bring together key stakeholders in welfare reform, workforce development, economic development, education, and the like."

While several states actively have encouraged a collaborative approach to the welfare-to-work challenge, few have actually provided the cash or technical assistance needed to make collaboration a reality.

As states grapple with the multi-barrier cases left on the rolls, collaborative approaches will become critical. The same holds for the challenge of keeping recipients in the work force and moving them to self-sufficiency. While programs have begun to take on a more collaborative flair in some states, they remain largely separate welfare and workforce development systems (Ohio, Texas, and Utah are notable exceptions.) that are at best only loosely coupled.

States must devote greater attention to monetary support and technical assistance for local collaboratives that bring together key stakeholders in welfare reform, workforce development, economic development, education, and the like. At its most basic, this is a challenge of governance — how communities mobilize and direct their resources to address important public problems. The communities that meet this challenge will be most successful in moving families from welfare to work and from work to self-sufficiency.

COMPARISON SNAPSHOT

Population (2000)

Arizona	5,130,632
Georgia	8,186,453

Welfare Caseload Reduction (1993-1999)

Arizona	-55%
Georgia	-68%

Per capita Income Rank (1998)

Arizona	35
Georgia	23

Sources: U.S. Census Bureau, Center for Policy Alternatives, U.S. Statistical Abstract

Practitioners Discuss How They Would Keep the Promises of Welfare and Health Reform

Discussions among participants in *More Promises to Keep* underscored the truth of the conference's title: There are more promises to keep in Arizona's welfare and health reform efforts.

The following articles look at the promises and the frustrations through the eyes of those on the front lines of change. A leading local practitioner and a visiting scholar co-facilitated each group. Participants compared situations in Arizona to other states and suggested solutions to their current concerns.

F O C U S

Welfare, Work, and the New Economy

Facilitators:

Gloria Hurtado, *Director, City of Phoenix Human Services Department*

Betty Jane Narver, *Director, University of Washington Institute for Public Policy and Management*

High tech is not the only important industry in or characteristic of the new economy. But, it is visible and symbolic. In the past 10 years, high tech and related employment has grown substantially in Arizona and Washington. In fact, the two states have many similarities. Urban concentration is supporting economic growth, and both have a big stake in the new economy. Most traditional high-paying jobs, whether in timber, fishing, or mining, have disappeared, leaving low-skilled workers with few quality options. Lots of new jobs are being created with many being part time and low paying. In both states, families with two working parents often still live in poverty.

The gap created by the loss of low-skill jobs and the rapid increase in skilled positions is one of the most frustrating situations for the practitioners in the group. How can a state use all of the tools available to bridge the gap? How can resources be mobilized? How does business help the working poor?

The gap created by the loss of low-skill jobs and the rapid increase in skilled positions is one of the most frustrating situations for the practitioners in the group. How can a state use all of the tools available to bridge the gap? How can resources be mobilized? How does business help the working poor?

Livable wage initiatives and public contractor requirements have emerged as one way to fill the gap. For example, the city of Tucson adopted an ordinance requiring all contractors to pay workers a minimum of $8 per hour. The city of Phoenix is planning to require all contractors to provide health insurance benefits to employees. But, these types of directives are controversial. Arizona's Legislature has attempted to bar local governments from enacting such ordinances.

Small businesses and their frequent inability to increase wages and benefits were discussed. Employers with 100 employees or less are common, and their number is growing in Arizona. This may be a group to target with training incentives and outreach to let them know what is available to help low-income employees. For example, the Phoenix Human Services Department sponsors a Youth Employment program that provides vouchers of $500 to small businesses that provide at least 600 hours of training or employment for youth.

Some states are taking a strong leadership role in the public and private sectors to ensure that employment and training issues get the attention they deserve and need. However, practitioners thought much more was needed. Everyone talks about leadership, but getting public and private leaders to understand and act has been surprisingly hard. There is plenty of data available on the problems and possible solutions, but its complexity makes communication difficult. Plus, in Arizona, business leaders are often "short-termers." Corporate promotions usually lead to relocations to other states. Other aspects of the economy often get attention before training and the workforce. For example, cutting taxes seems to come before investments in people. Often business appears to work at cross purposes by supporting education improvements in one setting, but working against them and other workforce investments in others.

Leadership often emerges out of frustration and may come in Arizona from some unexpected people and places. Regardless of past experiences, the participants agreed that any workforce initiative must involve the private sector. Alliances and partnerships with businesses are critical to improvement and success.

F O C U S

Welfare and Health's Unfinished Business

Facilitators:

Diane Ross, *Assistant Director, Arizona Health Care Cost Containment System*

Carol Weissert, *Director, Michigan State University Public Policy and Administration Program*

Human service programs are meant to help people. So, it's frustrating to see programs such as Medicaid (AHCCCS in Arizona) operate under capacity at times and to try to understand the reasons behind today's issues. This discussion centered on some perplexing issues, including the complexities of extending health coverage to residents and helping eligible recipients take advantage of programs that could help them move out of poverty.

As of October 2000, 590,000 Arizonans participated in AHCCCS. Unfortunately, Arizona still has the second highest percentage of uninsured children and low-income adults in the nation. Participants cited the following reasons as partly responsible for the situation:

- High numbers of low-wage agricultural workers, seasonal employees, and service workers
- Many small businesses' inability to afford health coverage for employees
- Lower incomes on average in Arizona

A decline in recent years in the number of individuals and families participating in AHCCCS made administrators explore why. A possible reason was that residents found jobs and thus got health coverage elsewhere. Although some went to work, jobs were often part-time, making the person ineligible for company insurance. Employment did not seem to be the answer to the question. Figures for 1999 reveal however that Medicaid and AHCCCS enrollment for adults and especially children is up.

Participants talked at length about Arizona's Proposition 204 (The measure passed in November 2000 mandating health coverage for all residents with incomes less than the federal poverty level.) and its potential outcomes for low-income Arizonans. Tobacco settlement money will be used to implement 204's provisions. As many as 40,000 adults and children may be added to the AHCCCS program because of Prop 204. The discussion of numerous existing eligibility levels underscored the complexity of such programs as AHCCCS.

As of October 2000, 590,000 Arizonans participated in AHCCCS. Unfortunately, Arizona still has the second highest percentage of uninsured children and low-income adults in the nation. Participants cited the following reasons as partly responsible for the situation:

- **High numbers of low-wage agricultural workers, seasonal employees, and service workers**
- **Many small businesses' inability to afford health coverage for employees**
- **Lower incomes on average in Arizona**

The low-income single adult with no family who is working will be targeted for outreach. AHCCCS also wants to simplify the process of eligibility by possibly looking at 13 weeks of past employment instead of a year.

Since changes to AHCCCS have to be "budget neutral," (meaning they cannot increase the program's bottom line) adding people who do not fit into established categories will be an administrative challenge. Savings must be found to offset increasing the number of recipients. That will be difficult in Arizona since AHCCCS already relies almost exclusively on managed care and thus has a relatively low-cost program. Increases in premiums from managed care plans pose another challenge for Arizona and other states. For example, Blue Cross/Blue Shield, Intergroup, and Health Concepts have stopped participating in AHCCCS because of rising costs. Oregon had to raise its budget cap by two percent to keep some managed care providers in the program. Michigan increased its premium 11 percent to remain solvent. In a recent survey Arizona physicians said they still prefer to stay in the state program because they know that they will get paid. But Arizona has also made changes in what physicians are paid to offset increasing costs.

Another financial issue is the fact that Arizona sent millions of federal dollars received for the KidsCare program back to the U.S. Department of Health and Human Services. The state got a late start in the program. Also, many of the children identified through outreach qualified for AHCCCS and were enrolled in that program. A total of 37 states returned monies to the government.

The discussion about helping people to use available programs moved on to food stamps and reductions in the number of recipients. Arizona's food stamp program went from serving 560,000 to 259,000 in just a few years. While some reduction is due to employment, many Arizonans, especially welfare recipients, have seemed to "get lost." In addition, Arizona's past error rate required recipients to reconfirm their eligibility every three months. Many did not follow through. Outreach and such approaches as employee notification were suggested to ensure that those who are eligible and want help get it.

The group commented that caseworkers could do more if eligibility requirements were standardized. Participants thought that just one agency should determine eligibility. They also recommended a universal application and streamlining the verification process.

Collaboration and Community Change

Facilitators:

Paul Luna, *Senior Vice President, Valley of the Sun United Way*

Michael J. Rich, *Director, Emory University Office of University-Community Partnerships*

State and local governments have been reexamining how they deliver services to needy families and children for years. Words such as "comprehensive" and "collaborative" have appeared in legislation since the 1930s. Welfare reform legislation added the terms "holistic" and "one-stops" to program vocabularies. To bring these ideas closer to reality, various pieces of federal legislation were designed to complement welfare reform such as the Workforce Investment Act (U.S. Department of Labor) and Access to Jobs Program (U.S. Department of Transportation).

Even with this support, the real local challenge in welfare reform is connecting funding streams to provide the integrated services people need. Crafting coalitions, collaborations, or partnerships to try to accomplish this is a primary strategy. For example, in 1995, the Georgia State Legislature created the collaborative Georgia Policy Council for Children and Families and the Georgia Work Connection.

The Georgia Work Connection sought to get existing departments and agencies to work in ways that emphasized coordination, integration, and collaboration, especially at the local level. The agencies agreed to:

- A common intake form
- A common assessment
- Coordinated case management
- Agreement on work readiness criteria
- Quality standards for education and training programs
- Coordinated job placement
- A concerted effort to gain employer input on their labor force needs
- Shared data through a common information system
- Steps towards integrating staff

Research revealed that, in the case of the Georgia Work Connection, the higher the level of collaboration, the greater the reduction in caseloads and the higher the proportion of employment among those leaving. State-level leaders thought the new collaborations were working well. But at the grassroots, there was more frustration than collaboration. This large-scale attempt foundered in part because of insufficient attention to leadership, resources, and the steps necessary to turn ideas about collaboration into reality.

Research revealed that, in the case of the Georgia Work Connection, the higher the level of collaboration, the greater the reduction in caseloads and the higher the proportion of employment among those leaving. State-level leaders thought the new collaborations were working well. But at the grassroots, there was more frustration than collaboration. This large-scale attempt foundered in part because of insufficient attention to leadership, resources, and the steps necessary to turn ideas about collaboration into reality.

Consideration of this Georgia experience led to discussion about Arizona and examples of collaboration efforts in the state.

Participants viewed collaboration as a joint creation with shared space, risks, and accountability. They also identified some reasons why collaboration is tough to do in the state:

- Government agencies have been working alone long enough that in many fields there may be few players for a collaborative.
- Highly centralized state agencies have few incentives to collaborate.
- Units considering collaboration often do not share processes and values or know how to collaborate.
- Privatization is talked about more than collaboration in Arizona. Collaboration is viewed as too time consuming.
- Collaboration is given lip service. Money and technical assistance are hard to come by to support collaboration.
- Capacity for collaboration is often confused with resources for it.
- Contracting practices can make collaboration difficult.
- The mutual respect, tolerance, and trust necessary to successful collaborations are often missing.

Many factors influence the success or failure of interagency collaborations. The following guidelines for developing collaborations were brought up by participants:

- Be inclusive and respectful of all players, including those with the power to change and those affected.
- Choose a realistic strategy.
- Established a shared vision.
- Agree to disagree at times.
- Set attainable objectives to create momentum and a sense of accomplishment.
- Keep the focus on the prize.
- Build ownership at all levels.
- Institutionalize change.
- Publicize successes.

Nonprofit organizations may be the "sparkplugs" that will generate an entrepreneurial spirit that can create new relationships and rejuvenate existing ones. Participants agreed that nonprofits often are collaborative leaders, but may not be recognized as such. By working together, public and private organizations can provide integrated, multi-dimensional, and continuous services. But for agencies accustomed to competition, boundary protection, and categorical funding, recognizing the need to work together may be much easier than practicing it.

MORRISON INSTITUTE FOR PUBLIC POLICY

Morrison Institute for Public Policy conducts research which informs, advises, and assists Arizonans. A part of the School of Public Affairs (College of Public Programs) at Arizona State University, the Institute is a bridge between the university and the community. Through a variety of publications and forums, Morrison Institute shares research results with and provides services to public officials, private sector leaders, and community members who shape public policy. A nonpartisan advisory board of leading Arizona business people, scholars, public officials, and public policy experts assists Morrison Institute with its work. Morrison Institute was established in 1981 through a grant from Marvin and June Morrison of Gilbert, Arizona and is supported by private and public funds and contract research.

ACKNOWLEDGEMENTS

Special Interest Session Recorders | Sylvia Allen, *ASU Downtown Center* | Margo Rivera-Wilson, *ASU Downtown Center* Mary Ann Miller, *ASU School of Public Affairs* | The assistance of Karen Leland, Nielle McCammon, Cherylene Schick, Alice Willey, and Ken Maruyama is gratefully acknowledged. | Karen C. Heard, *Chalk Design* | Nancy Welch, *The Insight Group*

PRODUCED BY MORRISON INSTITUTE FOR PUBLIC POLICY

WITH SUPPORT FROM ST. LUKE'S HEALTH INITIATIVES AND FLINN FOUNDATION

Morrison Institute for Public Policy, School of Public Affairs, College of Public Programs, Arizona State University
PO Box 874405, Tempe, AZ 85287-4405 | 480.965.4525 voice, 480.965.9219 fax | www.asu.edu/copp/morrison